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In Memoriam: Five GS Veterans

Between May and July, five giant-screen veterans died, an unprecedented loss to the community. In the order of their deaths they were: German theater developer **Dieter Buchwald**, 78 (May 6); cinematographer **William Reeve**, 65 (May 23); theater developer, consultant, and museum director **Michael Sullivan**, 78 (June 5); producer **Jonathan Barker**, 66 (July 5); and Smithsonian education head **LeRoy London**, 77 (July 25).

Remembrances from friends and colleagues follow each of the obituaries below.

Jonathan Barker

Jonathan Barker was born in Chicago, moved to Canada with his family at a young age, and grew up in Montreal. He studied at the University of Toronto and earned law degrees from McGill University. Early in his career he was an actor, theater producer, and lawyer. He became CEO of the **Ontario Film Development Corporation** in 1986 and in 1993 joined **Imax Corporation** as head of production and distribution. After leaving Imax in 1996 he headed Canadian film and television production company **Shaftesbury Films**. In 1998 he and Imax co-founder **Robert Kerr** launched **SK Films** as a division of Shaftesbury, and left Shaftesbury to run SK as an independent company in 2004. Barker served as SK's CEO until his death.

Barker's 13 giant-screen credits as producer or executive producer include ***Into the Deep*** (1994), ***Mission to Mir*** (1997), ***Bugs!*** (2003), ***Flight of the Butterflies*** (2012), and ***Turtle Odyssey***, set for release later this year. He was also executive producer for *The Water Brothers*, a Canadian documentary TV series that starred his sons, **Alex Mifflin** and **Tyler Mifflin**.

Barker's GS films have won 14 giant-screen industry awards, with *Flight of the Butterflies* making a clean sweep of all six possible prizes in 2013, the only GS film ever to do so. It also won the **Jackson Hole Wildlife Film Festival**'s award for Best Immersive 3D/Large Format film. *Bugs!* was on the short list for an Academy Award for Best Documentary Short in 2004.

Barker was active in GS industry associ-

*(see **IN MEMORIAM** on page 6)*

Inside *LF Examiner*

GSCA 2018 Conference Preview	2
GSCA Tests Five High-Res Cameras	3
The Biz: News, Personnel	4–5
In Production	12–13
Premiering This Month	16
Bookings Data	17–21
Directory	22–23
Classified Ads	23
Shorts	24

Note from the publisher

As we mentioned in the last issue, the offices of *LF Examiner* (and the home of its editor/publisher) moved to Atlanta, GA, in July. Our new address and phone number are in the masthead on page 2.

The complications of this relocation were responsible for the delay in publishing two issues. Your subscription has been extended to make up for the missing issues. We regret any inconvenience this may have caused.

IMAX Dome Laser

Imax Corporation has officially unveiled its long-awaited IMAX laser system for dome theaters with the announcement that the **Tech Museum of Innovation** in San Jose, CA, will install it later this year. This follows the company's announcement in April of another new laser system designed for multiplex theaters. (*See items on pages 5 and 6.*)

Both of the new laser systems use a single 4K projector based on the two-projector laser system the company introduced in late 2015. All IMAX laser projectors are built in partnership with Belgian manufacturer **Barco** and use patents Imax acquired from **Eastman Kodak** in 2011 (*see The Biz, October 2011*).

(Although Imax publicly refers to all of its laser systems as "IMAX with Laser," the original two-projector system is internally designated as "GT" — confusingly, the same name as its original 15/70 film projector — and the other two are called the "dome laser" and "commercial laser" systems. This article will use those terms.)

Like the GT laser system, the new dome laser features a vertical anamorphic stretch that expands the height of digital cinema chips' native aspect ratio from 1.9:1 to 1.43, the standard established by the 15/70 film frame. The commercial laser system projects an unstretched 1.9 image.

The original design concept for the IMAX laser dome system, as announced

*(see **DOME LASER** on page 11)*

Premiering This Summer

In Saturn's Rings
The Story of Earth
Australia's Great Wild North
Great Barrier Reef 3D
Turtle Odyssey

See page 16.

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GSCA 2018 Conference Preview

The **Giant Screen Cinema Association** will hold its annual conference and trade show in Chattanooga, TN, Sept. 21-–23, followed by Dome Day in Birmingham, AL, on Sept. 24. About 350 delegates are expected for the meeting, which will feature screenings of 18 new films, presentations on 22 films in production and 19 in development, two professional development sessions, a technical session, trade show, and an awards ceremony.

The main meeting will be hosted by Chattanooga's **Tennessee Aquarium**, which has a 291-seat IMAX with Laser theater. Dome Day will feature a demonstration of **Evans & Sutherland**'s 8K RGB laser digital dome system in the IMAX Dome theater of the **McWane Science Center** in Birmingham, about 150 miles (240 kilometers) away. In addition to the demo, three of the new GS films will be screened with the laser system. Seven more will be projected on 15/70 film.

The GSCA is offering bus transportation to Birmingham for attendees who want see how these films look on the Center's 79-foot (24-meter) dome.

For more information and to register, visit giantscreencinem.com.

Thursday, September 20: Pre-conference Day

Time	*Event*	*Location*
8:00 am – 8:00 pm	Registration and Information	Westin: Lobby
8:00 am – 10:45 am	Board Meeting (working breakfast)	Westin: River Room
11:00 am – 12:45 pm	Committee Meetings	Westin
	• Event Planning	River
	• Member Services	Valley
1:00 pm – 2:45 pm	Committee Meetings	Westin
	• Technical	Valley
	• Industry Development	River
3:00 pm – 9:00 pm	Film Rehearsals	Tennessee Aquarium IMAX
3:00 pm – 6:00 pm	Giant Screen 101	Westin: Portman Ballroom
4:00 pm – 5:30 pm	3D Film Interest Group (invitation only)	Westin: River
5:00 pm – 6:00 pm	Distributors' Interest Group (invitation only)	Westin: Valley
6:00 pm – 7:00 pm	First Timers' and New Members' Reception (invitation only)	Westin: Roy McDonald Jr. Ballroom
	Evening on your own	

Friday, September 21: Conference Day 1

Time	*Event*	*Location*
7:30 am – 8:00 am	Walk to Tennessee Aquarium IMAX Theater	
8:00 am – 4:00 pm	Registration and Information	IMAX
8:00 am – 8:45 am	Projects in Development	MAX
8:45 am – 9:30 am	Film 1: ***Australia's Great Wild North***	MAX
9:30 am – 10:15 am	Film 2: ***Great Barrier Reef***	MAX
10:15 am – 10:30 am	Break	
10:30 am – 11:15 am	Film 3: ***Mountain Quest***	IMAX
11:15 am – 12:00 pm	Film 4: ***Volcanoes***	IMAX
12:00 pm – 1:30 pm	Lunch on your own	
12:00 pm – 1:30 pm	Awards rehearsal (invitation only)	Westin: Portman
1:30 pm – 2:15 pm	Film 5: ***In Saturn's Rings***	IMAX
2:15 pm – 3:00 pm	Film 6: ***America's Musical Journey***	IMAX
3:00 pm – 5:15 pm	Films in Production	IMAX
5:15 pm	Walk to Westin	
6:00 pm – 7:15 pm	GSCA Achievement Awards	Westin: Portman
7:15 pm – 9:00 pm	GSCA Achievement Awards Reception	Westin: Portman

Saturday, September 22: Conference Day 2

Time	*Event*	*Location*
	Breakfast on your own	
8:30 am – 12:30 pm	Registration and Information	Westin
9:00 am – 10:15 am	Professional Development Session: Blockbusters! Enhancing the Fundamentals of Programming, Marketing, and Sponsorship for Maximum Success	Westin: Portman Ballroom
10:15 am – 10:30 am	Break	
10:30 am – 11:45 am	Professional Development Session: Social Media Audit: A Case Study	Westin: Portman Ballroom
11:45 am – 1:00 pm	Member meeting and lunch	Westin: Portman Ballroom
1:00 pm	Walk to Tennessee Aquarium IMAX	
1:30 pm – 7:00 pm	Registration and Information	IMAX
1:30 pm – 3:00 pm	Technical Session	IMAX
3:00 pm – 3:15 pm	Break	
3:15 pm – 4:00 pm	Film 7: ***Turtle Odyssey***	IMAX
4:00 pm – 4:45 pm	Film 8: ***Planet Power***	IMAX
4:45 pm – 5:00 pm	Break	
5:00 pm – 5:45 pm	Film 9: ***Backyard Wilderness***	IMAX
5:45 pm – 6:30 pm	Film 10: ***Oceans: Our Blue Planet***	IMAX
6:30 pm – 7:15 pm	Film 11: ***Great Bear Rainforest***	IMAX
7:15 pm – 7:30 pm	*Superpower Dogs* special presentation	IMAX
7:30 pm – 8:30 pm	Reception sponsored by Cosmic Picture	IMAX
	Evening on your own	

Sunday, September 23: Conference Day 3

Time	*Event*	*Location*
	Breakfast on your own	
7:30 am	Walk to Tennessee Aquarium IMAX	
8:00 am – 1:30 pm	Registration and Information	IMAX
8:30 am – 9:00 am	Film 12: ***Touch the Stars***	IMAX
9:00 am – 9:45 am	Film 13: ***Hidden Pacific***	IMAX
9:45 am – 10:30 am	Film 14: ***Pandas***	IMAX
10:30 am – 10:45 am	Break	
10:45 am – 11:30 am	Film 15: ***The Story of Earth***	IMAX
11:30 am – 12:00 pm	Film 16: ***Hurricane***	IMAX
12:00 pm – 12:45 pm	Film 17: ***Apollo 11: First Steps***	IMAX
12:45 pm – 1:30 pm	Film 18: ***Cuba***	IMAX
1:30 pm – 3:00 pm	Lunch on your own and return to Westin	
3:00 pm – 7:00 pm	Registration and information	Westin: Lobby
3:00 pm – 7:00 pm	Trade show	Westin: Portman Ballroom
7:00 pm – 9:00 pm	Dinner on your own	
7:00 pm – 8:00 pm	GSCA Board Meeting and Dinner	Westin: River Room
9:30 pm – 12:30 am	Distributor Party (all are welcome)	
	Songbirds South Stage, 35 Station Street, Chattanooga	

Monday, September 24: Dome Day

Time	*Event*	*Location*
7:30 am	Depart for Dome Day at McWane Science Center	
9:00 am – 10:30 am	Digital Dome Demonstration	IMAX Dome
10:45 am – 11:30 am	Film 1: digital: ***Planet Power***	IMAX Dome
11:30 am – 12:15 pm	Film 2: digital: ***In Saturn's Rings***	IMAX Dome
12:15 pm – 1:00 pm	Film 3: digital: ***Volcanoes***	IMAX Dome
1:00 pm – 2:00 pm	Lunch	MSC Drayton Nabers Special Events Center
2:00 pm – 2:45 pm	Film 4: 15/70: ***Australia's Great Wild North***	IMAX Dome
2:45 pm – 3:25 pm	Film 5: 15/70: ***Great Barrier Reef***	IMAX Dome
3:35 pm – 4:25 pm	Film 6: 15/70: ***Backyard Wilderness***	IMAX Dome
4:25 pm – 5:15 pm	Film 7: 15/70: ***Pandas***	IMAX Dome
5:15 pm – 6:05 pm	Film 8: 15/70: ***Oceans: Our Blue Planet***	IMAX Dome
6:05 pm – 6:55 pm	Film 9: 15/70: ***America's Musical Journey***	IMAX Dome
6:55 pm – 7:45 pm	Film 10: 15/70: ***The Story of Earth***	IMAX Dome

The Tennessee Aquarium in Chattanooga.

GSCA's 8K Digital Camera Comparison

by Tammy Seldon, Kelly Germain, and Michael Daut

At the Annual Conference and Trade Show of the **Giant Screen Cinema Association**, in Chattanooga, TN, Sept. 21–24, the Technical Session will include a comparison of five of the latest high-resolution digital cinema cameras. The test will feature footage shot in the Los Angeles area this summer by veteran GS cinematographer **James Neihouse** and directed by **Michael Daut**, director of new business development at **Mousetrappe**, and chair of the GSCA Technical Committee.

Background

A keystone of the GSCA's strategic plan is to build a pipeline of quality educational and entertaining content. To fulfill that plan, the association, through its Technical Committee, has conducted a number of tests over the past four years to help filmmakers capture the best images possible for the giant screen. The tests started in 2014 with two iterations of Bring Back Our Wide Shots (BBOWS), whose main goal was testing whether the latest 4K digital cameras could match the image quality of 15/70 film. Cameras used for this test were the **Sony** F65, **Canon** C500, **Red** Dragon, Red Epic, **Arri** Alexa XT, and 15/70 film.

When the results were presented at the GSCA's 2015 Film Expo and Filmmaker Symposium in Los Angeles and then again at its 2015 conference in San Francisco, the majority opinion was that digital capture was quite close to, and nearly as good as, images captured on film.

Next came Saving Our Aspect Ratio (SOAR) in 2017, which tested how best to shoot in the 4:3 aspect ratio and preserve that ratio for the giant screen. For this test, only digital cameras were used: the Alexa 65 and Red 8K Super. The results were presented at the 2017 conference in Chicago.

Many in the industry feel the 4:3 aspect ratio is what sets the giant-screen experience apart from other cinema formats and that with 16:9 the vertical impact of scenes is lost. Additionally, maintaining the 4:3 aspect ratio is especially important for domes so that the image covers a larger percentage of the screen and doesn't appear as a rectangular window inset into the dome surface.

Filming the Walt Disney Concert Hall with multiple cameras for the 8KDCC. Right to left: director Michael Daut, DP James Neihouse, camera assistant Eli DiFiore.

The 8KDCC Shoot

The latest test is the 8K Digital Camera Comparison (8KDCC), which was conducted in late July and early August 2018 to demonstrate the strengths of five cameras with resolutions above 6K: Arri Alexa 65, Canon 6700 Full Frame, **Panavision** DXL2, Red Weapon Monstro Vista Vision, and Sony Venice. The goal of this test was to show filmmakers how each performs in various shooting situations. Each camera may excel in different situations, and filmmakers will be able to decide for themselves which to use for various shots.

Camera	native resolution
Arri Alexa 65	6560 x 3100
Canon C700 Full Frame	6062 x 3432
Panavision DXL2	8192 x 4320
Red Weapon Monstro Vista Vision	8192 x 4320
Sony Venice	6048 x 4032

Lenses

Matched Thalia Leica lenses were used for all tests.

Camera Technical Setups

- Highest resolution
- Non-compressed or lowest possible compression
- RAW/LOG
- ACES color space
- 24 fps

This test included shots that were more cinematic than previous tests, with setups that included wide dynamic range, beauty shots with moving detail, various lighting (sunlight, magic hour, nighttime, indoors), fine details in wide shots, different flesh tones, resolution charts, and aspect ratios for shooting cropped and with frame extensions.

We did everything we could to challenge the cameras. Los Angeles shooting locations included the Paramount Ranch, featuring bright sunlight with static and moving details, shots of trees and tiny leaves rustling in the wind, high contrast and shadows on the buildings, and bright reflections. A downtown L.A. shoot included a rooftop terrace at magic hour with all cameras rolling simultaneously, a nighttime cityscape to show low light and high detail, and high-contrast interior shots. An early morning shoot captured the effect of sunrise on the architectural details of the Frank Gehry-designed Walt Disney Concert Hall. Water highlights against a dark background intended to show dynamic motion and contrast were captured in nearby Grand Park. The shoot at Universal CityWalk (the site of the GSCA's 2019 Film Expo and Filmmakers' Symposium) included neon lights, dynamic motion and contrast, magic hour with all cameras rolling simultaneously, and night shots with low light, neon, and detailed movement. All location shots included tilt-up capture for frame extension, so we can do aspect ratio experiments.

*(see **8KDCC** on page 15)*

THE BIZ

NEWS

The Tech to be 1st IMAX laser dome

The Hackworth IMAX Dome theater at **The Tech Museum of Innovation** in San Jose, CA, will be the first in the world to install the new IMAX dome laser system. The 20-year-old theater closed on July 1 with a 15/70 screening of **MacGillivray Freeman**'s ***Everest***, the first film it ran when it opened on Oct. 31, 1998. It will reopen with the new projection system, sound system, and a new **Spitz** Nanoseam dome on the 20th anniversary of that date. (*For more information about the Imax dome laser system, see article on page 1.*)

According to theater manager **Michelle Duncan**, the Tech Museum signed up for the system even before the private May demonstration of the system at the **Cincinnati Museum Center**. In addition to the museum's 20-year relationship with **Imax Corporation**, the main factor in the decision was that it placed a single projector in the central "doghouse" position, rather than two projectors in the rear of the theater, as Imax had originally announced. The Hackworth's rear gallery is relatively small and accessible only by a ladder; rebuilding it to accommodate the two massive laser projectors would have been impractically expensive. This also ruled out the three-projector system from **D3D Cinema** and **Christie**.

The complex conversion process started with covering the seats and floors to protect them, erecting scaffolding throughout the theater to enable the removal of the old dome skin and installation of the new speakers and skin, and the removal of the scaffolding. All of this must be completed before the projection system can be installed. Another challenge is the installation of the laser system's chiller, the installation of which has to withstand the seismic activity possible in California.

The $2.7 million renovation will not include new seats or carpeting in the theater, since those were replaced in 2012, or new lighting, which was installed last year when a new stage was put in. But as part of the current work, the floor in the projection booth will be replaced, and the lobby lighting and restrooms will be updated.

Duncan says "The Tech is all about innovation, and as sad as it was to see film go, it's very exciting to bring in something new." She plans on booking interactive shows like ***Global Soundscapes*** from **Foxfire Interactive** and partnering with Zoom teleconferencing, headquartered in San Jose, to digitally "zoom in" guest speakers like National Geographic Explorers. However, classic documentary features will continue to be the main focus of the theater's programming, along with the occasional Hollywood title. Duncan is rebuilding the library of school shows, although she is disappointed that no digital version of *Everest* is available yet.

Imax Q1 and Q2 results

On May 1, **Imax Corporation** posted its financial results for the quarter ending March 31, 2018. The company reported a net profit of $8.5 million ($0.13 per share) on revenues of $85 million, up from a profit of $75,000 ($0.00 per share) on revenues of $68.7 million in the same quarter of 2017. In 2018's first quarter Imax signed deals for 45 new theaters and installed 16, compared to 39 signings and

The stripped frame of the Hackworth IMAX Dome in San Jose.

New Spitz Nanoseam panels installed on the frame.

Photos by Paul Fraser.

14 installations in the same period of 2017. The worldwide total of IMAX theaters as of March 31, 2018, stood at 1,382, of which all but 96 were in multiplexes.

In a conference call with analysts, IMAX Entertainment CEO **Greg Foster** said that he and Imax Corporation CEO **Richard Gelfond** would be discussing Foster's future role at the company later this year. "I've been here for 18 years, and I think this is a really good time to sort of step back and decide what's best to do, not only for me, but for the company. I'm sure that there'll still be a role here in the IMAX family, and we'll try and figure out what it is." As a result, Foster will not stand for re-election to Imax's board of directors.

In response to a question, Gelfond reported that of the seven IMAX VR centers opened around the world in the past two years, only one "has top-line numbers that would meet our parameters" for profitability. They will continue to test various marketing and programming options in the existing centers to see if they can improve, but don't plan to open additional centers. "We like our position in the business, but we don't think the economics are attractive enough at this time to warrant additional investment."

On July 25, Imax reported results for the second quarter ending June 30, 2018: a net profit of $7.6 million ($0.12 per share) on revenues of $98.3 million, up from a loss of $1.7 million (–$0.03 per share) on revenues of $49.5 million in the second quarter of 2017. In this year's second quarter the company signed deals for 138 systems (including 98 upgrades to the new commercial laser product (*see item below*) and installed 31 theater systems, compared to 95 signings and 34 installations in the same period of 2017. As of June 30, 2018, the IMAX theater network totaled 1,410 theaters, all but 96 in multiplexes.

In July the company closed its VR centers in New York and Shanghai. In the Q2 call, CFO **Patrick McClymont** implied that the company might soon close the others, "Regarding our VR and home theater ventures, in order to continue to focus on reducing costs from new business, we expect to reach a decision on these initiatives during the next few months."

IMAX's "commercial" laser

In April, **Imax Corporation** officially rolled out a new IMAX with Laser projector (described by its executives in conference calls since 2016 as the "commercial" laser system) with an announcement that it had signed deals with major exhibitors for more than 150 systems. **AMC Theatres** will upgrade 87 of its top-performing U.S. IMAX screens with the new, single-projector laser system. AMC currently operates 186 IMAX screens in the U.S.

European exhibitor **Cineworld Group**, which acquired the U.S.-based **Regal Entertainment Group** in late 2017, will install 55 of the systems in the U.S. and Europe, 26 in new locations and 29 as upgrades of existing IMAX screens. The deals renew the exhibitors' IMAX leases for 12 years.

The installations will take place between 2018 and 2022 and will include Imax's new 12-channel sound system, new rocker seats, redesigned entryways, and "in-theater branding."

Designed for multiplex theaters with screens under 80 feet (24 meters) wide, the new laser system uses much of the same technology as the two-projector laser system Imax launched in late 2015, which has been installed in more than 50 theaters to date, including 20 institutional locations. Unlike that system, which was intended for larger screens with a 1.43:1 aspect ratio, the "commercial" system uses the native 1.9 ratio of digital cinema chips and the vast majority of multiplex screens.

Imax CEO **Richard Gelfond** has told analysts in conference calls that this laser system is only marginally more expensive to produce than the xenon-based systems it is replacing.

The system is similar to the new dome laser system Imax has just unveiled and is currently installing at the **Tech Museum** in San Jose, CA. (*See item above and article on page 1.*)

Cosmic Picture acquires two films

Cosmic Picture Distribution has announced that it will distribute two GS films currently in production: **Sean Casey**'s ***Back from the Brink***, and ***Expedition Chesapeake, A Journey of Discovery***, being produced by the **Whitaker Center Productions** in Harrisburg, PA, in association with **Via Studios Global**.

Back from the Brink tells the "extraordinary true stories of animals rescued from the brink of extinction," according to a press release. Channel Island foxes in California, red crabs on Christmas Island, and the golden monkey of China are all highlighted.

Hosted by **Jeff Corwin**, *Expedition Chesapeake* explores the flora, fauna, people, land, and water of the famous watershed and looks at how small measures can improve the health of the bay for all its inhabitants.

Both films will be released in 2019, as will Cosmic Picture's original production ***Superpower Dogs***.

Imax makes deal in Saudi Arabia

Imax Corporation has announced that it has signed deals for at least four IMAX theaters to be installed in Saudi Arabia, which recently ended its 35-year prohibition of movie theaters in the kingdom. **Vox Cinemas** will install the screens in new multiplexes being built in shopping centers developed by the chain's parent company, Majid Al Futtaim. The first of the present four has already opened at the Riyadh Park Mall.

Imax previously installed a theater in Saudi Arabia, in 2005, at the **Sultan Bin Abdul Aziz Science and Technology Centre** in Al Khobar. It was exempted from the prohibition because it served educational purposes.

Jonathan Barker needed extra hands to hold the six awards that SK Films' Flight of the Butterflies *won in a clean sweep at the 2013 GSCA conference. Left to right: Amber Hawtin, Wendy MacKeigan, Barker, Lynn Valiquette.*

*(from **IN MEMORIAM** on page 1)*

ations, serving on the board of directors of the Giant Screen Theater Association from 2004 to 2006. In 2006 he helped found the **Giant Screen Cinema Association** and was a member of its board from 2006 to 2010 and from 2013 to his death.

"Curtis," Barker's alter ego (and middle name), was a raucous rock 'n' roll singer who performed at several distributors' parties during industry conferences, backed by other members of the GS community. His performances, often accompanied by wild stunts such as wearing a flaming hat, were the highlights of many meetings.

Barker is survived by his wife and business partner, **Wendy MacKeigan**, who will succeed him as CEO of SK Films, and children Scott, Tyler, Georgia, Alex, and Caleigh.

Graeme Ferguson, co-founder of Imax Corporation: When Jonathan joined Imax, although he was not hired as a lawyer, the company benefited from his legal expertise. Negotiating is a necessary part of business, but I disliked it, and avoided participating whenever I could. However, Jonathan made negotiating such a pleasure that I even looked forward to it. And when he became a film producer, Jonathan was always a force for good. Miraculously, he retained his optimism, no matter what setbacks his productions encountered.

These are qualities that only a few colleagues had an opportunity to see. But the pleasure that his films brought to audiences affected millions. I particularly remember sitting in on a screening of *Bugs!* for New Orleans school students. I have never seen an audience so engaged, or having so much fun.

Kim Cavendish, former CEO of the **Museum of Discovery and Science**: Jonathan was always larger than life to me. He was an icon of the industry, and seemed an icon and an example in his family life as well. His obvious devotion to and camaraderie with his wife and creative partner Wendy was lovely to see.

I was privileged to be the GSCA chair for two years. During that time, the organization was struggling with our identity, our name, and our focus for the future. Leading those meetings and strategy sessions was not easy, and it was a tremendous help to me to look across the room at Jonathan and see that he was on my wavelength. It gave me confidence and courage.

The most enjoyable moments of any GSCA event for me were 1) anticipating what antic outfit Jonathan might be wearing as he approached the stage, and 2) listening to him sing, and enjoying the feeling that somehow all of us were a part of it. One of our very own was a rock star! I'll never forget the electric-light coat and the flaming power saw!

Rick Gordon, RPG Productions: Jonathan was a consummate filmmaker, whom I greatly admired for his tenacity at financing very ambitious projects, his dedication to storytelling, and his energy and creativity in marketing. We were lucky to have him as our principal guide through the process of merging the Large Format Cinema Association and the Giant Screen Theater Association in 2006 to create a new organization (the Giant Screen Cinema Association) that works for all the parts of our diverse industry. Jonathan was our go-to guy for all legal matters for many years, and his guidance was invaluable to all of us in giant screens.

Diane Carlson, consultant: Jonathan was an amazing person: savvy, a gifted speaker, a great story teller, a smart business person, and just plain fun to be around. He was talented in so many arenas. And he was very generous in sharing his oenological and gastronomic knowledge. At one of the last dinners my husband and I shared with Jonathan and Wendy, he recounted a wonderfully funny story of how he and Wendy met, including the fact that he tried to have her fired! Told with his signature twinkle in his eye, punctuated with his signature laugh, it is a treasured memory. He will be missed by so many people.

Valentine Kass, National Science Foundation: Jonathan was a consummate professional: talented, tireless, and thoughtful. I never doubted his integrity and commitment to excellence. As we got to know each other, I appreciated his sense of fun and loved to hear stories about his life and adventures. His love of Wendy and family

Barker belting one out at the Distributors Party at the 2008 GSCA conference with Amber Hawtin and Andrew Oran.

National Museum of the Marine Corps

was heartwarming. Jonathan's legacy lives on through his films, but he is dearly missed.

Charlotte Brohi, Houston Museum of Natural Science: Jonathan Barker's musical performances at the distributor parties gave our conferences a joyous ending. Who didn't like dancing to "Mustang Sally"? He was one of the smartest men I ever met and it was a pleasure to know him.

Mary Jane Dodge, MacGillivray Freeman Films: Jonathan Barker was a rock star. Putting aside the fact that he actually *was* a great singer in a rock 'n' roll band, he was also a rock star in everything he did. He was never afraid to just pull out all the stops, and "go for it." He was a great film producer, pushing the industry forward with films like *Into the Deep*, *Flight of the Butterflies*, and *Amazon Adventure*. He was a lawyer everyone liked. How often does that happen? He was a relentless fundraiser who wasn't afraid to call up a company like **Terminix**, whose business was to kill bugs, to ask them to fund a film about bugs! The irony of it all was perfect for Jonathan.

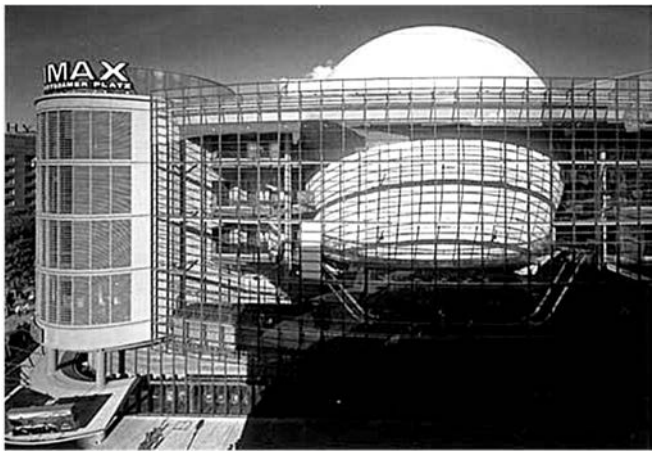
Dieter Buchwald

Dieter Buchwald earned a degree in industrial engineering and worked as a management consultant early in his career in Germany, before taking over a struggling movie theater (known simply as the Cinema) in Munich in 1975. According to a remembrance on a German Web site, Buchwald's affinity for cinema dated to his student days, when was a member of a film club and worked as a projectionist.

A business and technical innovator and risk-taker, he is credited with introducing popcorn and double features to German cinemas, and his theater was the first in the country to obtain THX certification and the first to show RealD 3D.

Buchwald's interest in cinema led him to bigger things, literally. In 1992, he opened the first IMAX theater in Germany, the **IMAX im Forum am Deutsches Museum**, a 370-seat IMAX 3D/GT house located in a building adjacent to the popular Munich museum. It was extremely successful, becoming one of the most popular IMAX theaters in the world, with annual attendance of over one million. The theater struggled financially after Buchwald sold it and ended his direct involvement, closing in 2006.

In October 1998, he opened the **Discovery Channel IMAX** theater in Berlin, one of the most architecturally striking, expensive, and technically advanced IMAX theaters ever built: it was convertible between flat-screen and dome presentations, but unlike the three earlier convertible theaters, which used the same GT/3D film projector for both screens, Berlin's had two full 3D 15/70 projectors. As the only IMAX theater in Berlin for about 18 months, it was also wildly successful, drawing in over 1.4 million people a year. The theater closed in 2006 after a long legal battle between Buchwald's company and Imax, which in early 2000 installed a competing IMAX theater in Berlin only a few hundred yards away.



The Discovery Channel IMAX in Berlin.

Although Buchwald's participation in the giant-screen community tapered off after that, he remained active in the conventional cinema business in Europe and served as managing director of the Cinema on Munich's Nymphenburger Strasse until his death.

Diane Carlson: Dieter Buchwald was an imposing presence and at first I was a bit intimidated by his intense countenance and ramrod-straight posture. But after I finally approached him, I saw his warm, friendly side. I was always impressed with what a perceptive and astute businessman he was. I learned that part of his strategy was to put his most popular titles at the least popular time slots to drive attendance. He also ran the most challenging show schedules I have ever seen, with multiple titles in a day and every day a different mix of those titles. I always wondered how his projection team juggled all of the platters for such a complex schedule, but they did and it worked for his market.

Dieter Buchwald

Andy Gellis, Magnetic 3D: Dieter was an opinionated, honest, passionate industry veteran who believed in IMAX and the giant screen and bringing the opportunity to travel and learn to German audiences. After screening ***China: The Panda Adventure*** (2001) he took me aside to say: "Lose the story and add 15 more minutes of China or I won't play the film." A purist at heart!

Charlotte Brohi: As a distributor, you knew you had "made it" if Dieter Buch-

*(see **IN MEMORIAM** on page 8)*

*(from **IN MEMORIAM** on page 7)*
wald licensed your film. He was a tough negotiator and set the bar very high.

Ed Capelle, K2 Communications: I have known Dieter since he joined the LF business with his Munich theater. He built it into one of the most successful theaters in our industry. He replicated Munich's success in Berlin. He was always driven to make his theaters a success.

LeRoy London

LeRoy London was born and raised in Pittsburgh, PA, moving with his family to Washington, DC, where he graduated from high school. He earned a bachelor's degree from the University of Maryland and a master's in Education from Loyola University of Maryland. He taught 6th grade English in the public schools of Prince George's County, Maryland, before becoming a producer at the Maryland Center for Public Broadcasting. In the early 1990s he joined the **Smithsonian**'s **National Air and Space Museum**, initially in the Langley IMAX Theater, later working in the museum's education department as Chief of Educational Outreach. He retired from NASM in January 2014.

He was active in the giant-screen industry associations for more than two decades, serving on committees of the International Space Theater Consortium and its successors, the Giant Screen Theater Association and the Giant Screen Cinema Association. One of the innovations for which he is fondly remembered tackled the long-standing problem of presenters in the Films in Production sessions exceeding their allotted time. He placed a timer system on the podium with green, yellow, and red lights to indicate the speaker's remaining time, and strictly enforced the limits, cutting the speaker's mike off shortly after the red light came on. It is a tradition that continues to this day.

London is survived by his wife of 13 years, Merlene, stepchildren Cecily and Ernest Caldwell, and children David, Maurey, and Jeffery London.

Bayley Silleck, filmmaker: LeRoy was a pleasure to work with on ***Cosmic Voyage*** (1996), a quintessential gentleman of the old school. He was warm, witty, and thoughtful, never failing to inquire about my wife and kids and their latest activities.

LeRoy London with his timer at the 2008 GSCA conference.

Diane Carlson: Most simply, "gracious gentleman" and "LeRoy London" are terms that go hand in hand.

Rick Gordon: I once witnessed Leroy challenged by a South African filmmaker who was trying to include his film clip in a conference at the last second, way beyond all deadlines. He accused LeRoy, as an African-American, of rejecting it because it was from South Africa. Instead of responding to the insult with righteous indignation (which is how I might have handled it), Leroy didn't lose his cool, but calmly and respectfully explained the rules of the organization.

Mike Day, Science Museum of Minnesota: LeRoy and I were on the site selection committee for the 1997 conference in Vancouver, and our last night of the site visit was one of the most delightful evenings I have spent with a colleague. We had dinner and shared stories of our work, our families, and growing up. The next morning the Vancouver Convention and Visitors Bureau, which was working very hard to secure our conference, arranged for a limo to take LeRoy and me to the airport. As we arrived, the driver came around and opened the door for us. As I started to get out of the vehicle LeRoy grabbed my shoulder and said, "Don't forget: when you get out of a limo, look cool!"

Charlotte Brohi: LeRoy was a joy to know, and an expert at time-keeping, but never took himself too seriously.

Valentine Kass: LeRoy was full of love and wisdom and grace. One of many favorite stories: LeRoy just "had to come" to Chicago for the premier of ***Michael Jordan to the Max*** (2000) at the **Navy Pier IMAX**, where I was director. My son Sam, who was in high school, was excited to go, too. LeRoy and Sam teamed up at the reception to sneak into the VIP section. When next I saw them, they both were grinning ear to ear, giddy and thrilled: they had shaken MJ's hand! In following years, LeRoy attended Sam's wedding, I attended LeRoy's, and LeRoy officiated at my wedding two years ago.

William Reeve

William Reeve studied photography and animation at Seneca College of Applied Arts and Technology in North York, ON, Canada, and earned Bachelor's de-

gree in motion picture production from Ryerson University in Toronto in 1977. He worked at Imax Corporation from 1985 to 1997, where he was on the team that developed the IMAX 3D system that debuted at Expo 86 in Vancouver.

In the early 1990s Reeve started working as a cinematographer and stereographer on giant-screen films, eventually accumulating credits on 17 titles, including ***Titanica*** (1992), ***Super Speedway*** (1997), ***Galapagos*** (1999), ***Fighter Pilot*** (2004), and ***Legends of Flight*** (2010). In 2001 he co-directed ***Great North*** with **Martin Dignard**. He won the **Canadian Society of Cinematographers'** Docudrama Cinematography award for *Fighter Pilot* and shared the Giant Screen Theater Association's award for special achievement in film with **Stephen Low** and others for ***Volcanoes of the Deep Sea*** (2003).

During his career he directed the photography of 20 giant-screen deep-ocean submersible filming operations, including volcanic hot vents and the wrecks of the *RMS Titanic* and the German battleship *Bismarck*.

In 2012 Reeve was diagnosed with prostate cancer, but after four years of treatment more tumors were found throughout his body. In the summer of 2016, camera operator **Dylan Reade** established a GoFundMe campaign that raised nearly $35,000 to assist Reeve following the dissolution of his marriage, the insolvency of his production company, and the death of his eldest son.

Reeve is survived by his wife Beatrice, children Lenny, Amelie, John, and Lauren, brother Rick, three grandchildren, and three nieces.

Jon Long, filmmaker: We worked on two films together, ***Extreme*** (1999) and ***Sacred Planet*** (2004), where Bill was the director of photography. When I had never before made an IMAX film, Bill's presence helped give me the confidence to embark on a new journey and to dream big. He was a man on a mission to take the best pictures he possibly could. He was a pleasure to work with and he was always willing to go the distance. He would not hesitate to push himself way outside of his comfort zone to get the shot.

I saw Bill covered in blood from a leech that penetrated his flesh in the jungles of Borneo. When he wanted to drop into a steep, never-before-skied mountain slope in Alaska to get a handheld POV shot, I had to talk him out of it. He was not too happy about it at first. The pro skier who ended up holding the IMAX camera hit a crevasse half-way down the slope and the IMAX camera went tumbling down the steep slope.

David Clark

Bill Reeve on location in the Gobi Desert with the Solido 3D camera and a steppe eagle, filming for Dinosaurs Alive *in 2006.*

David Clark, filmmaker: Bill was a superb cinematographer and stereographer, but I think what I appreciated most about him was his pleasant, low-key demeanor. On all location shoots there was always pressure, always problems to solve, and sometimes prickly crew members to deal with, but Bill never got upset or flustered. He always maintained his composure and complete control of his crew and never lost his focus on the task at hand. In a word, he was steady.

Bayley Silleck: I worked with Bill Reeve on ***Dinosaurs Alive!*** (2007) and he was another example of someone (like LeRoy) for whom good humor and even temper were the default settings. Even in places like the Gobi Desert, where weather and logistics were very challenging, Bill was resilient and unflappable, quickly adapting to sudden changes of plan without a hint of annoyance.

Mike Sullivan

Mike Sullivan was born in Denver, CO, in 1940, and entered Adams State College (now University) in Alamosa, CO, as a theater and music major, but switched to physics and geology after six weeks, according to Eleanor Kulin, his wife of 25 years. While working as a high school physics teacher he started creating shows for the school's small planetarium, which led to job offers to head planetariums in Miami, FL, and Nyack, NY.

Sullivan was the founding director of the **Reuben H. Fleet Science Center** in San Diego, CA, which was preparing to open in 1973 with a 76-foot (23-meter) planetarium. Having seen the revolutionary multi-screen film presentations of Canadian filmmakers Graeme Ferguson and **Roman Kroitor** at Expo 67 in Montreal, Sullivan persuaded them to create a dome version of the giant 15/70 film format they had invented for Expo '70 in Osaka, Japan. The first permanent IMAX theater had just had opened in Toronto in 1971. The Fleet's "Space Theater" became the world's first OMNIMAX theater and the second permanent venue to use the IMAX film format.

With only a handful of 15/70 theaters in existence in the early 1970s, and few films to show, Sullivan took on the task of

*(see **IN MEMORIAM** on page 10)*

*(from **IN MEMORIAM** on page 9)*
providing content for his theater, co-producing five of the first 20 giant-screen films.

Sullivan became a major proponent of IMAX for museums and science centers, founding the first association of giant-screen theaters, the Space Theater Consortium. He joked that the first meeting in 1974 was held in his office, but turnout for the 1975 meeting — seven people! — forced them to move to the conference room. In 1977 he became founding director of the new Omnitheater at the Science Museum of Minnesota in St. Paul, and in 1978 hosted the first formal STC meeting, six weeks after the theater's opening. More than 60 people from 20 organizations attended.

Sullivan began consulting on giant-screen theater development, eventually assisting in the funding, design, construction, and operation of more than 55 museum theaters around the world.

In 1998 Sullivan returned to museum operations as executive director of the **Gulf Coast Exploreum Science Center** in Mobile, AL, which had just moved to a new expanded facility with a 177-seat IMAX Dome theater that he had helped develop as a consultant. During his tenure at the Exploreum he brought in 28 traveling exhibits and 46 GS films.

In 2009 Sullivan retired to his home in Evergreen, CO.

Graeme Ferguson: When **Sandy Fleet** and his colleagues decided to try putting a planetarium into a tilted dome, Mike Sullivan had not yet joined their team. However, after he was appointed as the Fleet Science Center's first director, he made the project his own. The novel theater proved to be a phenomenal success, not only by providing a valuable new educational tool, but also by attracting a wide audience, and Mike was a master at maximizing the value of both characteristics.

Mike immediately saw that it was vital to encourage the construction of more "space theaters," not only to make the experience available to as many people as possible, but to share the cost of film production so that more and better films could be made. He made it his mission to persuade educational institutions to install similar theaters, and he devoted his career to furthering that objective.

We all owe Mike a great debt. The success of our medium is very much the result of his vision and commitment.

Ian MacLennan, consultant: In the mid-1960s, Mike Sullivan and I were two young bucks attempting to chart a new

Mike Sullivan

course in planetarium planning. I had recently been appointed director of the **Strasenburgh Planetarium** in Rochester, NY. Mike was convinced that a planetarium environment could be vastly improved (or at least be more effective) as a visitor experience if the IMAX system were adapted permanently into a dome projection environment. After several years of original experimentation, he and his colleagues finally succeeded in creating a whole new medium of expression, OMNIMAX.

I recall fervent arguments about which approach was "right." On reflection of course, it was a false argument. We were both right, inasmuch as we were improving the public experience. Without Mike's relentless pursuit of that passion through the 1970s and '80s, I doubt there would be nearly as much attention (if any) to the dome theater experience as there is today.

Jim Barath, **Sonics ESD**: Mike, a former Colorado physics teacher, was a perfectionist when it came to image quality and insuring the **Spitz** dome screens were perfect. He could be found on the scaffolding during the installation, carrying a 500-watt halogen light to find any imperfections. He drove **Jon Shaw**, then VP of engineering for Spitz, nuts, wanting every blemish and dimple corrected before the opening.

Mike was a repository of many early stories about the early OMNIMAX theaters, telling me how he once carried the only fish-eye lens in existence in his luggage — bypassing customs — to a theater opening in Japan. An embarrassing moment for Mike was an early presentation to a U.S. Naval Academy class in a client's new IMAX Dome theater. The group wore their dress white uniforms, and light bouncing off them completely washed out the contrast of the film image.

Wes Wenhardt, Foss Waterway Seaport: I had the incredible opportunity to meet and work with Mike on three of his IMAX Dome projects: the **Canadian Museum of Civilization** in Ottawa/Hull; the **Ontario Science Centre**, Toronto; and the **Tech Museum** in San Jose. He was a wealth of knowledge and a fountain of inspiration and is probably responsible for getting many of our careers kickstarted in the large-format film industry.

Ed Capelle: The entire reason I am in this wonderful industry is because of Mike. Mike was consulting for the California Museum of Science and Industry (now the **California Science Center**), and I was director of sales for Marineland at the time. He recommended that the museum consider hiring someone with a theme park group sales and marketing background. After interviewing with Mike and foundation director, **Don Muchmore**, I was offered the position as theater director. I stayed friends with Mike throughout the years and will always be in his debt for the role he played in bringing me into the LF world.

The IMAX Laser Projector for Domes Unveiled

*(from **DOME LASER** on page 1)*

in September 2014 (*see timeline below*), would have used two projectors, placed at the back of the theater, to provide more light and higher perceived resolution than a single-projector system could. But variations in the configurations of existing IMAX dome theaters made that arrangement impractical for a number of theaters, and it was scrapped in March 2017 after more than five years of development.

At that time, the company said the dome system would consist of a single projector in the central "doghouse" position. Imax's executive vice president and chief technology officer **Brian Bonnick** tells *LF Examiner* that one advantage of a single-projector system over the two-projector configuration was that digitally blending two images necessarily lowers image contrast.

Although he declined to give specific numbers for the dome laser system's contrast or brightness "because everybody measures that slightly differently," Bonnick claimed that the contrast ratio is "multiples higher than that of IMAX 15/70 film" on a dome. Similarly, although light levels will vary from site to site, based on variables such as screen size and gain, he said that the dome laser system will provide reflectance levels that are "numerically higher than the prior [film] system."

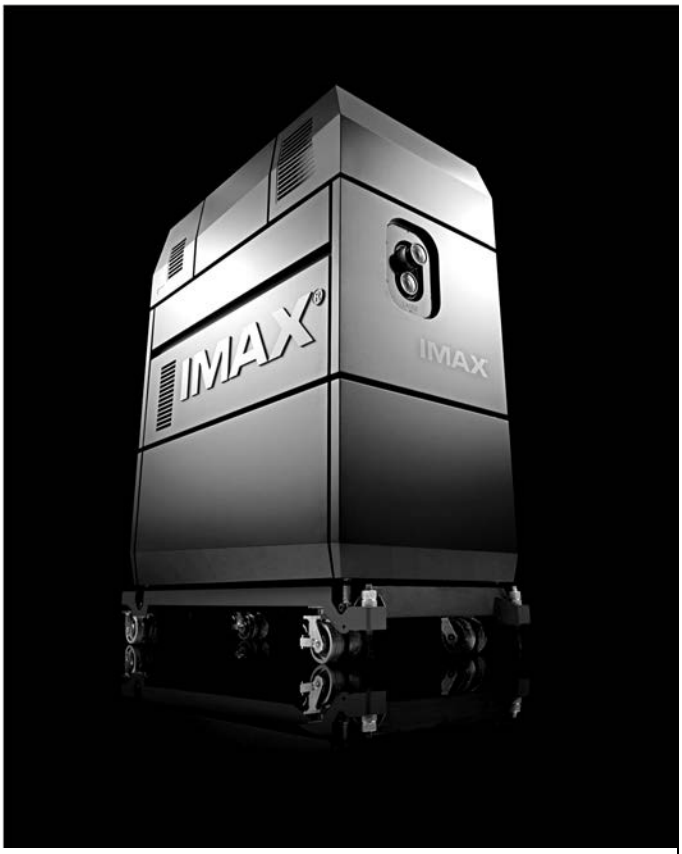
The system uses customized lenses that direct more light to the screen's center "sweet spot," increasing the perceived brightness and resolution, according to Bonnick.

The projector will project from the same position in the center of the dome as the 15/70 film projector it is replacing, and will use the same elevator that lifted that projector from the booth floor, where it was threaded, to the projection position in the ceiling of the booth. Since the digital projector doesn't need threading, it will only occasionally be lowered for maintenance or repairs. It will be possible to perform some work from inside the theater with the projector in the up position.

Accompanying the projection system is a new six-channel sound system that retains the same speaker positions as previous IMAX Dome audio systems, but features a "more robust" sub-bass array and smaller main speaker enclosures that provide a wider dynamic range and better resolution for a more "natural" sound. The projection and sound systems feature daily auto-calibration and constant monitoring by Imax's Network Operations Center, so that equipment failures and other problems can be immediately detected and addressed.

The graphical user interface includes a scaler that will permit theaters to show content from a variety of sources in addition to Imax's proprietary digital format, including DCI-compliant movies, Blu-ray, PowerPoint, etc. It will also control house lights, microphones, and other devices.

Although Imax has not disclosed pricing, the system will be provided under the same sales-type lease the company has long offered institutional clients, with an initial payment reportedly in the neighborhood of $1.5 million.



Imax Corporation

The new IMAX with Laser projector for multiplexes. The laser projector for domes will have a different lens system. Asked why it has two lenses, an Imax spokesperson said, "The new IMAX with Laser system utilizes dual lenses as part of a proprietary design associated with some of the functionality achieved in our proprietary dual laser solution but in a single projection configuration. We can't provide any further information at this time given it is intellectual property."

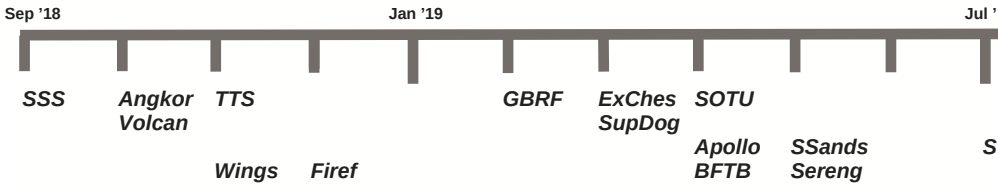
Demo in Cincinnati

In May, Imax previewed the laser dome system at a private event held in the 72-foot (22-meter) IMAX Dome theater of Ohio's **Cincinnati Museum Center**, which has been closed for major renovations since the summer of 2016. That installation was reportedly temporary, and no announcement has yet been made about what projection system the theater will have when the museum reopens in November.

Museum CEOs, theater managers, chief projectionists, and others attended demo sessions in small groups where they were shown footage including the IMAX branding trailer, the IMAX audio system demo, and clips from Hollywood films and various GS titles shot on 15/70 film, including **Stephen Low**'s *Rocky Mountain Express* and **MacGillivray Freeman**'s *National Parks Adventure*.

According to several people who attended but asked not to be identified, reactions to the demo were mixed: many were very pleased and impressed, others less so, but most seemed happy and relieved that they were finally seeing the IMAX dome

*(see **DOME LASER** on page 14)*



* New listing.
All films are 3D unless noted; underlined titles are 2D.
Updated information is printed in bold.
Unless noted, all films run about 40 minutes.

***Super Science Showcase* ***
An exciting collection of five educational adventure stories, perfect for middle school audiences and great for all ages.
Wonder Mill Cosmos; distributor: Wonder Mill Cosmos. 2D. Release: Sept. 29.

Angkor: The Lost Empire of Cambodia
(formerly Lost Empire of Angkor)
***Wild Pacific Media**; distributor: K2 Communications; director, writer: John Weiley; producers: Murray Pope, Dave Gross. Release: October.*

Volcanoes
Digital Crossing Productions; distributor: SK Films; director, producer, DP: Michael Dalton-Smith; script: Michael Dalton-Smith, Karen Gordon; score: Daniel Sadowski; executive producers: Jonathan Barker, Michael Dalton-Smith. Cast: Carsten Peter. ***Release: October.***
– Summer: filming in Hawaii and Pompeii Italy.

Touch the Stars
Afterglow Studios; distributor: BIG & Digital; director, producer: Luke Ployhar; script: Scott Pearson. ***Release: November.***

Wingsuit Flyers
Grand Schema; distributor: K2 Communications; director: Christopher J. Scott; producers: John Molli, Christopher J. Scott, Aschi Michel, Tom Fore; DP: Robert Hollingworth; script: Christopher J. Scott; executive producers: Rob Sharps, Doug Greenstein, W. Kyle Gore, Daniel Verbic, Tom McCollum. ***Release: Fall.***

Firefighters
Sean Casey Productions; distributor: tba; director, DP: Sean Casey; producer: Jen Casey; script: Mose Richards. ***Release: 2018.***

***Great Bear Rainforest** (wt)*
Spirit Bear Entertainment; distributor: MacGillivray Freeman Films; directors, producers, DPs, script: Ian McAllister, Jeff Turner; executive producers: Byron Horner, Kyle Washington. ***Release: Feb. 15, 2019.***
– Principal photography is complete. Post production has begun.

***Superpower Dogs** (wt)*
Cosmic Picture; distributor: Imax Corporation, Cosmic Picture; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Dominic Cunningham-Reid, Daniel Ferguson; DP: Reed Smoot; script: Daniel Ferguson. ***Release: March 9, 2019.***
– May: Filmed in New York, Italy, and Kenya. Principal photography wrapped on May 20.
– Post production is under way.

***Expedition Chesapeake* ***
Tells the story of the Chesapeake Bay and its watershed through the lives of its neighbors—both human and animal.
Whitaker Center Productions, ***Via Studios Global**; distributor: Cosmic Picture; director: Greg Matosky;\producers: Tom Curra, Greg Matosky; DP: James Neihouse. Cast: Jeff Corwin. 2D. Release: March 20, 2019.*

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Mark Kresser. Narrator: Simon Helberg. Release: April 2019.

Apollo 11: First Steps
Statement Pictures, CNN Films; distributor: tba. 2D. ***Release: Spring 2019.***

Back From the Brink
Sean Casey Productions; ***distributor: Cosmic Picture**; director, DP: Sean Casey; producers: Jen Casey, Sean Casey; script: Mose Richards. Release: Spring 2019.*

Secrets of the Sands
Atlantic Productions; distributor: Serengeti Entertainment. ***Release: Spring 2019.***

Secrets of the Serengeti
Digital Crossing Productions; distributor: SK Films; director, DP: Michael Dalton-Smith; producers: Michael Dalton-Smith, Jonathan Barker; script: Michael Dalton-Smith, Wendy MacKeigan; executive producer: Jonathan Barker. Release: Spring 2019.

***Sea Lion: Life by a Whisker* ***
Be immersed in a classic coming of age tale, guided by one of Australia's most unique, intelligent, and playful animals.
Definition Films; distributor: tba. Release: Summer 2019.

***Ancient Caves** (wt)*
Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, Art Cohen; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producer: Shaun MacGillivray. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly, ***Dr. Keith Tinker**. **All digital formats.** 2D. Release: Fall 2019.*
– May: Filmed in Minnesota
– June: Filmed above-water in Abaco, Bahamas.
– August: Glaciers in Iceland.
– September: Dry caves in France.
– November: Submerged Mayan remains in Mexico.

Asteroid Impact
Imax Corporation; distributor: Imax Corporation. Release: Fall 2019.

***Out of Bounds** (wt)*
Wild Pacific Media; distributor: K2 Communications; director: Caspar Mazzotti; producers: Nick Robinson, Dave Gross; script: Nick Robinson. Cast: Torah Bright. Release: Fall 2019.

***Cool Cities* ***
Explores how science and technology together with a cultural renaissance are opening the door to a sustainable future in many of the world's most iconic mega-cities.
Wild Pacific Media; distributor: K2 Communications. Release: Late 2019.

Cuba
Golden Gate 3D; distributor: Giant Screen Films; director: Peter H. Chang; producers: Peter H. Chang, Violet Angell, Robert Mooring; DPs: Peter H. Chang, Christopher Doyle HKSC, Peter Zuccarini; script: Mose Richards, Robert Mooring; executive producers: Neil Nightingale, Mike Day, Jonathan Rowe, Kelyn Brannon. Cast: Patricia Torres, Eusebio Leal, Daria Siciliano, Fernando Bretos. ***Release: 2019.***

***The Dolphin Ambassador** (wt)*
Milbrand Cinema; distributor: MacGillivray Freeman Films; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: 2019.

Elephant
Wild Expectations, Ltd.; distributor: tba. Release: 2019.

***Feathered Dinosaurs** (wt)*
Saint Thomas Productions; distributor: K2 Communications. Narrator: James Faulkner. Release: 2019.

Hidden Pacific
Giant Screen Films, Tandem Stills + Motion; distributor: Giant Screen Films, D3D Cinema; director, producer: Ian Shive. ***Release: 2019.***

***Leonardo da Vinci: The Last Interview** (wt)*
Camera Lucida Productions; distributor: MacGillivray Freeman Films; director: Francois Bertran; DP: Vincent Mattias; script: Serge Bramly, Francois Bertrand. Executive producer: Francois Bertrand. ***Release: 2019.***

***Train Time** (wt)*
Stephen Low Company; distributor: Stephen Low Company; director, script: Stephen Low; producers: Pietro Serapiglia, Stephen Low; executive producer: Paul Globus. 2D. Release: 2019.

Snow

St. Thomas Productions, nWave Studios; distributor: nWave Pictures; directors: Cyril Barbançon, Jacqueline Farmer; producer: Jacqueline Farmer; DPs: Cyril Barbançon, Jacqueline Farmer; script: Philippe Chappuis; score: Franck Marchal; executive producer: Eric Dillens: ***Release: Spring 2020.***

– Have scouted locations in Belarus, France, USA, and Iceland. Shooting will resume in the next few months.

Einstein's Incredible Universe (wt)
Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. Release: fall 2020.

Ireland *
A 40-minute showcase of the island nation's natural beauty, Ireland also reaches for the soul of a country.
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films. Release: 2020.

MFF's New Adventure Film *
Follow the trails made on land and sea that showcase our quest to explore our world.
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films. Release: 2020.

Treasures of Mount Sinai *
A journey to the mountain where Moses received the Ten Commandments
Mount Sinai Project; distributor: tba. Release: 2020.

Science of Speed *
A science documentary with a racing soul, bringing you to 235 mph while showcasing STEM principles at work in the real world.
Elwha Films; distributor: tba. Release: Spring 2021.

DMR FILMS:

Title	***Dist***	***Release***
Nun, The	WB	9/7/18
Predator, The	FOX	9/14/18
Venom	SONY	10/5/18
First Man	UP	10/12/18
Fantastic Beasts: The Crimes of Grindelwald	WB	11/16/18
Mortal Engines	UP	12/14/18
Alita: Battle Angel	FOX	12/21/18
Aquaman	WB	12/21/18
Ad Astra	FOX	1/11/19
Glass	UP, WDPD	1/18/19
X-Men: Dark Phoenix	FOX	2/14/19
How to Train Your Dragon: The Hidden World	UP	3/1/19
Captain Marvel	WDPD	3/8/19
Shazam!	WB	4/5/19
Avengers 4	WDPD	5/3/19
Godzilla: King of Monsters	WB	5/31/19
Toy Story 4	WDPD	6/21/19
Spider-Man: Far From Home	SONY	7/5/19
Lion King, The	WDPD	7/19/19
The New Mutants	FOX	8/2/19
Artemis Fowl	WDPD	8/9/19
IT: Chapter 2	tbd	9/6/19
Wonder Woman 1984	WB	11/1/19
Frozen 2	WDPD	11/27/19
Star Wars: Episode IX	WDPD	12/20/19

Director Cyril Barbançon filming with a 3D rig in Belarus for Snow, *from Saint Thomas Productions and nWave Pictures.*

© Saint Thomas Productions, Ouragans Films, nWave Pictures Distribution, 2018.

*(from **LASER DOME** on page 11)*
laser system after a long wait.

Everyone we heard from said that the image was bright and very uniform across the screen, and that the colors were excellent. However, some told us that those positive qualities were partially or completely offset by issues with resolution: pixels were visible throughout the image from seating locations in the center of the theater. One theater manager said he was disappointed by the "blatant screen-door" effect, and that high-contrast areas such as titles displayed very noticeable jagged edges.

An experienced IMAX projectionist told *LF Examiner*, "Many were surprised that Imax would go to market with such a glaring shortcoming. I certainly am. I spent much of the demo looking for screen-door effects, zig-zag borders, and stair-step diagonal lines. I found them everywhere I looked."

Others seemed not to notice or to be concerned by this issue. The Tech's Duncan said she thought the resolution was as good as or better than 15/70 film, a conclusion that the GS community has generally accepted with respect to flat-screen presentations. However, many in the industry believe that 4K will not be adequate in domes, whose screen areas are at least twice that of a flat screen of the same width. And most existing IMAX Dome theaters have screens larger than Cincinnati's.

Participants also told *LFX* that the system is not capable of high frame rate at full resolution. Its highest frame rate is 48 fps at 2K; it can't show 48 fps at 4K, or anything at 60 fps. Imax reportedly downplayed the importance of HFR during the demo.

The future of digital domes

The rollout of the IMAX dome laser system is one of the last major milestones as giant-screen theaters convert from film to digital. The process is well under way in flat-screens, but many dome theaters were waiting to see the IMAX system before making a decision. Now that they have, they can evaluate all of their options. Although the major issue for many, if not most, will be funding, image quality and the suitability of the various systems to their specific needs will also be important to most venues.

More than three-quarters of flat-screen GS theaters are now digital. Only about half of domes are. There are 26 film-only flat screens, compared to 49 film-only dome theaters.

The introduction of the IMAX dome laser system could well mark a tipping point in the GS industry's switch from film to digital. Although the end of 15/70 projection may be closer than ever, it is still far from clear how long it will continue to be viable.

Imax spokesperson Anna Da Costa tells *LFX* that "as with our flat screen theaters, we will continue to do our best to support IMAX film-based theaters as they transition to digital," but adds, "new launches like this do not happen overnight, so the roll out will take some time."

GS Laser Projector and Laser Dome Timeline

Refer to articles and news items in contemporaneous issues of LF Examiner.

Summer 2010: Imax Corporation enters into an equity partnership with **Laser Light Engines**, maker of laser modules.

July 28, 2011: In a conference call, CEO **Richard Gelfond** says, "we're aiming to have [a laser system] available by mid-2013, although there's no guarantee about that," adding that he would probably be able to say more in the next quarterly conference call in October.

October 2011: Imax buys numerous laser projector patents from Kodak.

Oct. 27, 2011: In a conference call, Gelfond says the laser system will be available in the "second half of 2013."

January 2012: Barco demonstrates a prototype 4K laser system at the Digital Cinema Symposium at **Moody Gardens**, Galveston, TX. Barco's **Todd Hoddick** says he expects production units to be ready in 2013.

February 2012: Imax drops Christie as its projector manufacturing partner and enters into a deal with Barco to make laser projectors, to be available late 2013 or 2014.

April 2012: Imax demonstrates a prototype laser system to Hollywood executives. Christie announces a laser system, and demos a prototype at **CinemaCon**.

January 2013: The **Smithsonian Institution** signs a deal to convert its three IMAX theaters to IMAX laser when it is available.

February 2013: In a conference call, Gelfond says, "we continue to expect to have systems to demo by the end of the year, with the full commercial rollout expected to begin in the second half of 2014."

April 2013: Christie and **AMC Theatres** demonstrate a prototype laser system in Burbank, CA.

September 2013: Christie announces that the first permanent installation of a laser projector will be in the **Cinerama Theater** in Seattle. (The system isn't actually installed until November 2014.)

November 2013: Imax demos a 2K laser prototype in a closed meeting for GS and Hollywood executives at its Santa Monica headquarters. Laser Light Engines hosts an open demo of 4K NEC laser system in Burbank.

February 2014: In a conference call, Gelfond says, "these are really alpha units, the first ones which we are putting in, but I would *hope*, and I'm underlining that word — it's not a prediction — that somewhere around ten would go in next year in 2015, and in 2016 we would really ramp up more."

April 2014: Christie demos a 6P laser systems at CinemaCon and **NAB**.

June 2014: The **Science Museum of Minnesota** in St. Paul is the first dome theater to sign a deal for IMAX laser system. No date is given for the installation.

September 2014: Laser Light Engines goes out of business.

September 2014: A Christie dual 4K 6P laser system is demonstrated at the GSCA conference, in a **Cineplex** theater outside Toronto.

September 2014: At the GSCA conference, Imax CTO Brian Bonnick says that the company has been working for five years on a

digital system for domes, and that the first IMAX laser dome system will be installed in late 2015. It will consist of two laser projectors placed at the back of the theater.

November 2014: Moody Gardens installs a Christie dual 4K 6P laser system, the first GS theater with laser projection.

December 2014: **Dolby** announces Dolby Vision, a high-dynamic-range (HDR) system that will use two specially-developed Christie laser projectors.

December 2014: Imax installs the first IMAX laser projector in a Cineplex theater in Toronto.

January 2015: Imax holds a closed demo of the laser system in Toronto.

March 2015: **D3D Cinema** announces a partnership with Christie to make a single-projector laser dome system. No release date is given.

May 2015: The **Pacific Science Center** in Seattle becomes the first museum to get an IMAX laser system.

September 2015: D3D announces that its first laser dome installation will be in 2016. No location is given.

May 2016: Imax hosts a closed laser demo in the dome theater at the Science Museum of Minnesota. The demo uses one projector at the back of the theater, but doesn't fill the theater's 90-foot (27-meter) dome. No date for a rollout of the final system is given.

July 2016: Imax's Gelfond says in a conference call that the company is developing a "commercial laser projector" specifically for multiplex theaters. He says it will be available "probably in the next couple of years."

September 2016: D3D announces its first laser dome installation at the **Great Lakes Science Center** in Cleveland, OH. The 6K system will consist of three projectors at the back of the theater, not one in the center, as previously announced. The system debuts in October, and D3D hosts demos in November.

March 2017: Imax tells dome theater clients that its laser dome system will be available in September 2018, and will consist of a single 4K projector in the center doghouse position.

April 2018: Imax announces signings with Regal and AMC for the commercial laser.

May 2018: Imax hosts a closed demo of the laser dome system in Cincinnati.

July 2018: Installation of first IMAX laser dome system begins at the Tech Museum of Innovation in San Jose, CA. The theater will reopen at the end of October.

*(from **8KDCC** on page 3)*

In addition to the location shoots, we also shot indoors to capture resolution charts and sharpness, actors for skin tone tests, and general interior shots with studio lighting.

One challenge of any digital system is fine detail. The fine high-frequency detail of digital capture makes viewers believe they are watching something more real than the "film effect" of conventional motion pictures. And while 4K laser projection looks very good, images shot in 8K and projected in 4K look even better. With 8K, the sides of the image can then be cropped to bring the frame to a 4:3 aspect ratio, allowing it to maintain greater-than-4K quality when projected in classic giant-screen theaters. Depending on the camera, after cropping the image may still have 6K resolution horizontally.

The 8KDCC team shot much more than can be presented at the fall technical session; this footage will be useful for a number of future demos. The next step is to crop all the 1.9 images to the 4:3 aspect ratio to produce 6K x 4.5K resolution. However, the crew captured shot extensions for nearly every scene by tilting the cameras up and shooting above the original composition. These can be composited in later to produce 8K x 6K imagery.

The Results

The test results will be shown at the **Tennessee Aquarium** IMAX Theater during the conference's Technical Session on Saturday, Sept. 22, at 1:30 pm, and again at the digital dome presentation at the **McWane Science Center** in Birmingham, AL, on Dome Day, Sept. 24. We hope that round two of this test, to be shown at the GSCA Filmmaker Symposium in Los Angeles on March 13, 2019, will include the shot extensions mentioned above.

The GSCA would like to thank the following for their help with the 8KDCC.

Production

Michael Daut, Mousetrappe, director, producer
James Neihouse, ASC, director of cinematography
Eli DiFiore, camera operator
Jay Holben, camera operator
Jason Pundt, camera operator
Kathy Daut, volunteer
Christian Fry, volunteer
Rick Gordon, volunteer
Maggie Storm, still photographer

Post production

Andrew Oran, FotoKem
Leena Gundapaneni, FotoKem

Cameras, lenses, and equipment were provided courtesy of:

Naida Albright, Red Digital Cinema
Rufus Burnham, The Camera Division
Peter Crithary, Sony Electronics
Seth Emmons, Ernst Leitz Wetzlar
Dana Ross, Arri Rental Group
Tim Smith, Canon USA
Kim Snyder, Panavision

Models

Shilie Ahadi
Paola Cervantes
Joyce Hu
Ava Oran
Molly Oran
Robin Ricks
Chewy

8KDCC Task Force

Pawel Achtel
Jonathan Bird
Nate Cohen
Phil Streather

Tammy Seldon is executive director of the Giant Screen Cinema Association. Kelly Germain is the association's communications and membership director. Michael Daut is director of new business development at Mousetrappe.

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Premiering This Summer

In Saturn's Rings

"Narrated by **LeVar Burton**, *In Saturn's Rings* is a grand tour of the universe starring Saturn. 7.5 million mostly unseen images from the Cassini-Huygens Mission to Saturn, Sloan Digital Sky Survey, Hubble Telescope and Milky Way time lapses are brought to life in a ground-breaking epic immersive journey across space and time. From the earliest images after the Big Bang to the final photographs Cassini took before plunging to die in Saturn's clouds, *In Saturn's Rings* is, like space exploration itself, a journey of the heart, mind, and spirit that moves audiences with awe-inspiring images and powerful music. *In Saturn's Rings* contains some of the most amazing space footage ever, including a ten-day-and-night, five-camera Milky Way time-lapse shot, a stunning view of millions of individual galaxies in a single frame, and a jaw-dropping flyover of Saturn's moon Titan with never-before-seen imagery."

Produced by **SV2 Studios**, distributed by **BIG & Digital**. Directed, produced, and written by **Stephen van Vuuren**. Narrated by LeVar Burton. 2D. Release: May 4 (flat and dome version); fall (fulldome).

The Story of Earth

"Born from dying stars, it was sculpted by violent collisions in space. Yet, in an epic journey, this hostile ball of molten rock transformed itself into a nurturing environment. From it emerged forms of life, none of which have been found anywhere else in the universe. That planet is not millions of light years away either. You are standing on it right now. It is Earth."

Produced by **December Media** and distributed by **December Media Distribution**. Directed by **Russell Scott**, produced by **Tony Wright** and **Matt Downey**, photographed by **Benjamin Cunningham**, written by Russell Scott and **Wayne Fimeri**, scored by **Dale Cornelius**. Executive producers: Tony Wright, **Stuart Menzies**. Release: March.

Australia's Great Wild North

"Few places on earth remain as wild and pristine as the Top End of Australia. It is a land that time forgot. A place with some of the richest wetlands and oldest rainforests where ancient people lived in harmony with this wild land and her beasts. The largest dinosaurs called this land home and left their footprints in these ancient rocks, and one of their deadly relatives still lives there today. Come on this epic scientific adventure with Tommy, our native Aboriginal guide, as we venture through some of the world's most beautiful landscapes, and travel deep into saltwater crocodile country. The film is not currently available in 15/70 3D, but plans will be made for it in the future."

Produced by **Wild Pacific Media** and **Definition Films**, distributed by **Madman Entertainment** and **K2 Communications**. Directed and photographed by **Nick Robinson**. Executive producers: **John Weiley**, **David Gross**, **John Maynard**, **Mark Kresser**. Release: June 28.

Great Barrier Reef 3D

"No structure built by living creatures compares to the size and majesty of the Great Barrier Reef, spanning more than 1,400 miles off the coast of Australia and home to countless unique species of aquatic life. Narrated by acclaimed Australian actor **Eric Bana**, *Great Barrier Reef* explores the awe of this natural environment and introduces the visionaries and 'citizen scientists' who help us better understand and protect the reef. Grab your mask and snorkel and join an unforgettable adventure with majestic manta rays and sea turtles, witness the birth of baby seahorses, participate in a coral watch expedition, and discover the exotic splendor of fluorescent corals at night as *Great Barrier Reef* captures the natural beauty and exquisite strangeness of this awesome and vibrant living world."

Produced by **December Media** and distributed by **MacGillivray Freeman Films**. Directed by **Stephen Amezdroz** and **Richard Fitzpatrick**, produced by Stephen Amezdroz and **Matt Downey**, written by **Don Hahn**. Narrated by Eric Bana. Executive producers: **Tony Wright** and **Stuart Menzies**. Release: July 1.

Turtle Odyssey

"Sea turtles are some of Earth's most ancient and majestic creatures. For over 100 million years, they have traversed the seas, surviving multiple mass extinctions and playing critical roles in maintaining healthy marine food webs. Not only do these friendly animals captivate us as they peacefully glide through the ocean, but their personal journeys of survival are equally fascinating.

"These remarkable reptiles will traverse thousands of kilometers of open ocean for as long as 50 years and then, from half a world away, migrate, with mysterious precision, back to the very beach where they were born, to lay eggs that are the foundation of the next generation.

"With the turtles guiding us, our crews voyaged the same thousands of kilometers to capture the wonders of their habitats. They encountered many strange and compelling creatures, from enormous breaching whales to the coral wonderland of the Great Barrier Reef — all filmed in stunning 3D — so that playful sea lions, tiny sea horses, and vibrant clown fish will float right out into the theater. Sea turtles remind us just how interconnected we all are in this amazing world and audiences will be moved to cherish them even more."

Produced by **Definition Films** and distributed by **SK Films**. Directed and written by **John Weiley**, produced by **David Gross**, photographed by **Nick Robinson**, **Caspar Mazzotti**, and **Jon Shaw**. Executive producer: **Jonathan Barker**. Release: July 13.

DMR films

Title	*Dist.*	*Release*
Solo: A Star Wars Story	WDPD	5/25/18
Incredibles 2	WDPD	6/15/18
Jurassic World 2	UP	6/22/18
Ant Man and the Wasp	WDPD	7/6/18
Mission Impossible—Fallout	PAR	7/26/18
Mamma Mia! Here We Go Again	UP	7/20/18
The Equalizer 2	SONY	7/20/18
The Darkest Minds	FOX	8/3/18
The Meg	WB	8/10/18

Imax Corporation

Bookings: Summer 2018 by Film

558 bookings of 89 films in 152 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
ACGOTS	Columbus GA NIM	5/26/17	6/17/18
	Corpus Christi Lex	6/17/16	
	Dayton	6/17/16	12/31/18
	Erie	10/1/17	10/31/18
	Hampton VASC	11/10/17	11/9/18
	Hastings	6/8/17	6/7/18
	Hutchinson	5/29/17	11/30/18
	Memphis Pink	5/7/16	6/22/18
	Pensacola NAM	5/26/17	6/30/19
	Salt Lake City Clark	6/15/17	6/7/18
	San Diego MV AMC	11/10/17	11/9/18
	Toronto OP	6/1/18	6/1/19
	Washington NASM	5/26/17	5/25/19
AirRacer	Hutchinson	1/19/18	1/31/19
Alaska	Shijiazhuang HST	1/1/17	1/1/19
AmazAdve	Beijing 3D CSTM	2/6/18	2/15/19
	Boston MOS	4/14/07	6/30/18
	Charlotte DP	**5/1/17**	**6/30/19**
	Chicago MSI	**5/26/17**	**6/30/19**
	Cleveland	**1/9/18**	**6/30/19**
	Columbus COSI	**1/10/18**	**6/30/19**
	Daqing STM	2/16/18	2/15/19
	Dearborn THF	**3/2/18**	**2/28/19**
	Edmonton TWS	**1/19/18**	**6/30/19**
	Erie	**6/30/18**	**12/31/18**
	Gatineau	12/16/17	12/15/18
	Guayaquil	4/16/18	2/28/19
	Hampton VASC	3/31/18	3/30/19
	Hastings	2/8/17	8/12/18
	Hong Kong SM	3/1/18	8/31/18
	Houston MNS	4/21/17	12/31/18
	Indianapolis Imx	**9/8/17**	**6/7/19**
	Kuwait SCK	6/14/18	12/31/18
	Los Angeles CSC	10/11/17	10/10/18
	Melbourne MV	9/15/17	9/13/18
	Mexico City Pap	11/17/17	11/16/18
	Milwaukee	10/1/17	6/30/18
	New York AMNH	3/9/18	9/14/18
	Norwalk MA	7/1/17	6/30/18
	Orlando SC	2/24/18	2/23/19
	Peoria RM	**6/20/18**	**1/19/19**
	Phoenix ASC	**8/16/18**	**2/15/19**
	Pittsburgh CSC	**11/17/17**	**6/30/19**
	Portland OMSI ET	2/16/18	2/15/19
	Regina	2/16/18	2/15/19
	Richmond SMV	5/1/18	4/30/19
	Sacramento Imx	**9/8/17**	**6/30/19**
	Salt Lake City Clark	4/15/17	6/8/18
	Seattle PSC 2	**11/10/17**	
	Shanghai 3D STM	**8/1/18**	**8/1/19**
	Sioux Falls	**12/2/17**	**6/30/19**
	Sudbury	10/6/17	10/5/18
	Tallahassee CLC	**4/28/17**	**6/30/19**
	Toronto OSC	10/6/17	9/30/18
	Vancouver TWS	12/22/17	12/21/18
	Victoria DCI	**4/14/17**	**6/30/19**
	Virginia Beach AMSC	5/27/17	6/30/18
	Washington NASM	**4/21/18**	**12/31/18**
Amazon	Hartberg	3/25/15	12/31/18
AMJ	Cleveland	3/23/18	3/22/19
	Columbus COSI	5/25/18	5/24/19
	Dearborn THF	2/16/18	2/15/19
	Denver MNS	2/16/18	2/15/19
	Fort Worth	2/16/18	2/15/19
	Galveston	3/1/18	2/18/19
	Hutchinson	2/23/18	8/22/18
	Mexico City Pap	3/15/18	3/14/19
	Monterrey Pap	3/15/18	9/15/18
	Montreal SC	5/18/18	5/17/19
	Moscow Kin	4/15/18	4/14/19
	Paris Geo	3/7/18	3/6/19
	Peoria RM	2/16/18	2/15/19
	Regina	5/11/18	5/12/19
	San Jose Tech	2/17/18	2/16/19
	Tallahassee CLC	2/16/18	2/15/19
	Tijuana	3/1/18	2/28/19
	Vancouver TWS	3/17/18	3/16/19
	Victoria DCI	3/9/18	3/8/19
AMMM	Kuwait SCK	2/11/18	8/11/18
	London BFI Ode	9/1/17	8/30/18
	Melbourne MV	7/11/16	
	Saint Augustine	8/19/17	8/18/18
Animalop	Stockholm	10/1/17	10/1/19
AOTE	Orlando SC	11/1/17	10/31/18
	Phoenix ASC	12/26/17	12/31/18
	Portland OMSI ET	1/26/18	1/31/19
	Saint Félicien	**4/1/18**	**11/30/19**
AsterME	Athens Eug	3/30/17	9/30/18
	Garden City	5/19/17	6/18/18
BackWild	Atlanta FMNH	3/23/18	9/30/18
	Birmingham AL	3/23/18	9/30/18
	Chattanooga TA	3/16/18	3/15/19
	Columbus COSI	5/24/18	11/24/18
	Dearborn THF	8/1/18	7/31/19
	Erie	**8/4/18**	**2/23/19**
	Fort Lauderdale	6/1/18	5/31/20
	Galveston	**8/21/18**	**2/28/19**
	Gatineau	**6/1/18**	**5/31/19**
	Jersey City	**8/4/18**	**8/3/19**
	Lehi	**5/24/18**	**5/24/19**
	Louisville KSC	3/23/18	3/22/19
	Norwalk MA	3/24/18	9/30/18
	Pittsburgh CSC	**8/31/18**	**6/30/19**
	Raleigh	6/4/18	6/3/19
	San Diego NHM	8/1/18	2/28/19
	Virginia Beach AMSC	**6/30/18**	**12/31/18**
Bugs	Calgary TS	9/28/15	9/28/18
	Columbus COSI	**9/15/14**	**6/30/19**
	Edmonton TWS	**6/30/18**	**6/30/19**
	Lodz CC	8/24/15	8/24/18
	London SM	10/22/16	7/31/18
	San Diego RHF	**7/1/14**	**6/30/19**
	Vancouver TWS	3/11/06	6/30/18
ConqOTS	Austin TSHM	3/1/18	2/28/19
	Denver MNS	9/1/17	8/30/18
	Salt Lake City Clark	4/7/18	4/6/19
CRA	Garden City	11/1/17	12/31/18
	Hartberg	3/25/15	12/31/18
	Nanchang JTSC		6/30/18
	Toronto OSC	2/24/18	2/23/19
D-Day	Columbus COSI	3/9/18	3/9/19
	Columbus GA NIM	1/31/18	1/31/19
	Davenport Put	9/10/17	9/10/18
	Dayton	5/26/17	12/31/18
	Dearborn THF	2/27/17	2/28/19
	Des Moines	**12/9/16**	**6/25/18**
	Edmonton TWS	3/1/18	12/31/18
	Gatineau	9/1/15	3/31/19
	Hague	7/1/17	6/30/18
	Hastings	5/15/15	12/31/18
	Hutchinson	12/31/17	1/31/20
	Pensacola NAM	7/1/18	12/31/18
	Peoria RM	4/2/15	10/31/18
	Raleigh	5/23/14	2/1/19
	Seattle PSC 2	3/29/14	6/30/19
	Sudbury	5/30/16	6/30/18
	Victoria DCI	7/1/17	7/1/18
	Washington NASM	5/23/17	5/22/19
DIA	Harrisburg	1/1/16	12/31/18
DinoAliv	Davenport Put	2/1/15	6/30/18
	Des Moines	**9/1/17**	**6/25/18**
	Fort Worth	**7/15/16**	**9/23/18**
	Houston MNS	7/1/17	6/30/19
	Kansas City Sci	**7/3/18**	**7/31/19**
	Portland OMSI ET	1/26/18	1/31/19
	Stockholm	6/1/17	6/1/18
Dolphins	Fort Worth	5/28/16	6/30/18
	Rochester MSC	12/1/17	12/31/18
	Speyer Dome	6/1/00	6/30/18
DreamBig	Austin TSHM	10/1/17	8/31/18
	Baltimore MSC	2/17/17	6/30/19
	Baton Rouge LASM	6/30/17	6/29/18
	Boston MOS	10/6/17	10/5/18
	Bradford	1/1/18	12/31/19
	Chantilly	2/17/17	2/16/20
	Charlotte DP	8/26/17	9/1/18
	Cleveland	3/17/17	2/18/19
	Dearborn THF	2/17/17	8/25/18
	Des Moines	**2/24/17**	**6/25/18**
	Fort Lauderdale	2/17/17	2/17/19
	Fort Worth	2/17/17	6/30/18
	Galveston	9/2/17	8/25/18
	Garden City	12/1/17	11/30/18
	Grand Rapids Cel	7/15/17	7/14/18
	Guayaquil	4/16/18	4/15/19
	Hampton VASC	2/17/17	2/17/19
	Harrisburg	2/18/17	2/18/19
	Hastings	10/19/17	10/18/18
	Houston MNS	2/17/17	12/31/19
	Huntsville USSRC	2/17/17	8/28/18
	London SM	9/4/17	8/31/19
	Louisville KSC	2/17/17	9/1/18
	Lubbock SS	2/2/18	2/1/19
	Memphis Pink	2/10/18	3/2/19
	Milwaukee	7/10/17	7/9/18
	Mobile	9/23/17	9/22/18
	Monterrey Pap	2/2/18	2/1/19
	Moscow Kin	9/10/17	12/31/18
	Norwalk MA	2/17/17	6/22/18
	Orlando SC	2/17/17	8/16/18
	Parker	12/2/17	6/1/18
	Pensacola NAM	3/1/17	6/30/18
	Philadelphia FI	3/1/18	2/28/19
	Pittsburgh CSC	11/17/17	12/31/18
	Raleigh	2/17/17	8/16/18
	Saint Paul SMM	3/2/18	12/31/18
	Salt Lake City Clark	9/1/17	8/24/18
	San Diego RHF	3/10/17	4/1/19
	San Jose Tech	2/17/17	8/24/18
	Seattle PSC 2	2/17/17	2/16/19
	Shanghai 3D STM	9/19/17	9/18/18
	Sioux Falls	6/2/17	6/2/18
	Stockholm	3/15/18	3/15/19
	Sudbury	2/17/17	6/30/19
	Thessaloniki	10/28/17	10/27/18
	Toronto OSC	2/17/17	8/16/18
	Washington NASM	2/17/17	2/16/20
EarthFli	**Atlanta FMNH**	**6/21/18**	**6/30/19**
	Erie	**4/1/18**	**3/31/19**
	Orlando SC	**4/1/18**	**4/30/19**
Everest	Hartberg		12/31/18
ExtrWeat	Columbus COSI	9/1/17	9/1/18
	Edmonton TWS	6/2/17	6/1/18
FightPil	Chantilly	12/10/04	
	Corpus Christi Lex	5/12/12	
	Dayton	3/1/13	
	Huntsville USSRC	7/1/13	
	McMinnville	3/23/12	
FON	Louisville KSC	6/18/15	7/2/18
FOTB	Austin TSHM	10/1/16	12/31/18
	Columbus COSI	**9/1/14**	**6/30/19**
	Davenport Put	**2/15/13**	**6/30/19**
	Dearborn THF	2/8/17	12/31/18
	Edmonton TWS	**12/26/13**	**6/30/19**
	Fort Worth	1/1/18	6/30/18
	Gatineau	**10/5/12**	**6/30/19**
	Harrisburg	**2/2/14**	**6/30/19**
	Hastings	**3/17/13**	**6/30/19**
	Houston MNS	**10/4/12**	**9/30/18**
	Louisville KSC	**9/30/12**	**6/30/19**
	Peoria RM	**4/1/16**	**6/30/19**
	Phoenix ASC	10/7/16	8/18/18
	Port of Spain	10/6/17	10/5/18
	Portland OMSI ET	**1/7/14**	**6/30/19**
	Raleigh	**10/19/17**	**6/30/19**
	Richmond SMV	**5/1/13**	**6/30/19**
	Sacramento Imx	**8/13/13**	**5/31/19**
	Saint Augustine	**1/18/13**	**6/30/19**
	Salt Lake City Clark	2/8/13	6/30/18
	San Diego RHF	**10/12/12**	**6/30/19**
	Seattle PSC 2		6/30/18

Film	Theater	Open	Close
	Tallahassee CLC	**1/18/13**	**6/30/19**
	Victoria DCI	**4/5/13**	**6/30/19**
G3DNW	Berlin CS	4/20/14	10/19/18
	Davenport Put	10/17/14	10/20/18
	Hastings	**2/10/15**	**6/10/19**
	Katowice CC	6/18/14	9/19/18
	Krakow CC	6/18/14	9/19/18
	Lodz CC	6/18/14	9/19/18
	Louisville KSC	6/18/15	6/30/18
	Moscow Kin	10/6/14	8/31/18
	Orlando SC	7/5/14	1/4/19
	Philadelphia FI	9/6/16	12/31/18
	Poznan CC	6/18/14	9/19/18
	Prague CC	**5/22/14**	**5/21/19**
	Victoria DCI	9/4/15	6/30/18
	Virginia Beach AMSC	**5/28/16**	**12/31/18**
	Warsaw CC	6/18/14	9/19/18
	Wroclaw CC	10/4/17	9/19/18
GBR3D	**Salt Lake City Clark**	**7/21/18**	**7/20/19**
GC	Grand Canyon DCI	11/1/99	12/18
GCA	Harrisburg	11/1/14	6/30/18
	Richmond SMV	6/1/16	7/31/19
GlobSoun	Charlotte DP	11/1/17	11/1/19
	Des Moines	**10/1/16**	**6/25/18**
	Edmonton TWS	10/1/16	10/1/18
	Mobile	10/18/17	10/1/18
	Vancouver TWS	10/1/16	10/1/18
Greece	Beijing Dome CSTM	1/15/18	1/14/19
	Lucknow	12/1/17	11/30/18
Gruffalo	Saint Augustine	1/1/15	12/31/18
GruffChi	Saint Augustine	2/1/15	12/31/18
GWS	**Boston NEA**	**5/31/13**	**6/30/19**
	Galveston	**6/28/14**	**9/30/18**
	Gatineau	**10/7/16**	**3/31/20**
	Hague	**4/1/18**	**4/30/19**
	Hutchinson	**7/1/17**	**12/31/19**
	Norwalk MA	**7/1/18**	**9/3/18**
	Portland OMSI ET	1/26/18	1/31/19
	Sacramento Imx	2/20/15	6/30/19
	San Jose Tech	**10/1/17**	**7/1/18**
HCBTD	San Simeon DCI	8/17/96	
HidUniv	Davenport Put	10/1/17	10/31/18
	Glasgow		8/28/18
HOTB	New Orleans	9/15/15	12/31/18
HumanBod	Vancouver TWS	7/1/16	6/30/18
HumpbWha	Albuquerque NMMNH	12/1/17	11/30/18
	Milwaukee	2/1/18	1/30/19
	Nuremberg		12/31/18
	Parker	1/27/18	7/27/18
	Pittsburgh CSC	6/17/16	12/31/18
	Richmond SMV	3/14/15	7/31/19
Hurrican	**Hampton VASC**	**6/15/17**	**6/14/19**
	Houston MNS	1/8/18	10/31/18
	Indianapolis Imx	2/9/18	2/8/19
	Kuwait SCK	4/19/18	10/18/18
	Lucerne	3/16/17	6/15/18
	McMinnville	3/1/17	8/31/18
	Port of Spain	**4/26/18**	**4/25/19**
	Victoria DCI	2/1/18	1/31/19
IncrPred	Atlanta FMNH	9/30/17	9/30/18
	Edmonton TWS	10/6/17	10/31/18
	Fort Lauderdale	9/29/17	9/29/18
	Galveston	**11/1/17**	**8/31/18**
	Houston MNS	9/15/17	9/30/18
	Lehi	9/29/17	9/30/18
	Montreal SC	6/23/17	6/30/18
	San Diego NHM	9/1/17	8/31/18
	Sioux Falls	12/22/16	6/30/18
	Yellowstone	**5/18/18**	**10/31/18**
ISR	**Huntsville USSRC**	**5/5/18**	**4/30/19**
	Sioux Falls	**5/4/18**	**4/30/19**
Jerusale	Louisville KSC	1/20/14	7/2/18
JIAC	Hague	7/4/17	7/4/18
JMCSO	Chattanooga TA	1/31/18	1/31/19
	Orlando SC	7/1/17	6/30/18
	Philadelphia FI	6/16/17	7/3/18
	Port of Spain	2/7/17	2/28/19
	Portland OMSI ET	3/1/17	2/28/19
	Sudbury	3/11/17	6/30/18
	Valencia Spn	4/1/17	9/30/18
JTM	**Edmonton TWS**	**12/26/13**	**6/30/19**
	Hague		**6/30/19**
	Port of Spain	10/6/17	10/5/18
JTS	Athens Eug	11/29/17	12/31/18
	Columbus GA NIM	12/4/15	4/30/19
	Dayton	3/6/15	12/31/18
	Garden City	7/1/16	6/30/18
	Hampton VASC	2/21/15	2/20/19
	Hutchinson	2/20/15	7/2/18
	Indianapolis Imx	8/31/18	8/30/19
	KSC 1	2/27/15	
	Los Angeles CSC	10/29/15	9/3/18
	Louisville KSC	4/3/15	6/30/18
	Portland OMSI ET	3/20/15	3/21/19
	Raleigh	6/16/17	6/15/18
	San Jose Tech	4/30/16	6/30/18
	Washington NASM	3/6/15	
JTTSP	Columbus COSI	11/26/16	3/8/19
	Copenhagen TBP	6/15/17	12/16/18
	Louisville KSC	6/30/17	6/29/18
	Phoenix ASC	6/16/17	6/15/18
	Saint Paul SMM	5/5/17	6/1/18
	Stockholm		6/30/18
Kenya	Hutchinson	5/30/15	6/30/19
	Orlando SC	9/1/17	8/31/18
L&C	Baton Rouge LASM	11/3/15	11/2/18
LastReef	**Davenport Put**	**7/1/15**	**6/30/19**
	Louisville KSC	**2/8/14**	**6/30/19**
	Moscow Kin	**6/1/16**	**10/31/18**
	Sacramento Imx	**5/20/16**	**6/30/19**
	Sioux Falls	**1/30/15**	**6/30/19**
LITAOA	Hutchinson	5/1/15	6/18
LivingSe	Hartberg	10/1/13	12/31/18
LOF	McMinnville	3/23/12	
MA	Atlanta FMNH	2/9/18	2/8/19
	Guangzhou GSC	12/1/17	11/30/18
	Hangzhou LCSTM	12/1/17	11/30/18
	Melbourne MV	1/30/17	1/28/19
	Shanghai 3D STM	12/1/17	11/30/18
	Tallahassee CLC	7/14/17	7/13/18
MOC	**Aguascalientes**	**4/1/18**	**9/30/18**
	Alamogordo	**3/31/18**	**3/31/19**
	Columbus COSI	**4/1/17**	**3/31/19**
	Edmonton TWS	**1/27/17**	**12/31/18**
	Gatineau	1/10/18	1/31/19
	Jersey City	**11/1/17**	**12/31/18**
	Lubbock SS	10/1/17	10/31/18
	Philadelphia FI	9/30/17	9/30/18
	Sioux Falls	1/25/18	1/31/19
	Sudbury	9/7/17	9/30/18
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	12/1/97	12/31/18
MOTUW	Gatineau	1/15/16	6/30/18
Mummies	Baton Rouge LASM	3/1/17	3/31/19
	Davenport Put	2/1/15	6/30/18
	Kansas City Sci	6/20/17	6/20/18
	Melbourne MV	9/22/17	9/30/18
	Portland OMSI ET	1/26/18	1/31/19
	Sacramento Imx	1/1/17	6/30/19
	Vancouver TWS	**7/1/17**	**6/30/19**
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
NPA	Albuquerque NMMNH	4/2/18	4/1/19
	Branson	3/18/16	12/31/18
	Carnival Vista	4/1/18	10/1/18
	Chandigarh	9/5/16	6/30/18
	Cleveland	7/1/17	6/30/18
	Columbus COSI	3/8/18	3/8/19
	Daqing STM	1/1/18	12/31/18
	Edmonton TWS	2/12/16	6/20/18
	Fort Worth	2/12/16	6/30/18
	Grand Canyon DCI	3/16/18	3/8/19
	Guangzhou GSC	7/27/17	7/26/18
	Hague	2/16/16	12/31/18
	Hampton VASC	4/29/16	4/29/19
	Harrisburg	7/1/16	6/30/18
	Indianapolis Imx	2/12/16	12/31/18
	Jersey City	2/12/16	6/24/19
	Keelung NMMST	7/1/17	6/30/18
	Mexicali	4/22/18	10/22/18
	Mobile	5/26/18	5/25/19
	Moscow Kin	9/17/16	12/31/18
	Mumbai NSC	8/4/17	6/30/18
	Nanjing YSTC	8/25/17	8/24/18
	Nuremberg	3/10/16	6/30/18
	Orlando SC	2/12/16	11/17/18
	Pittsburgh CSC	2/12/16	12/31/18
	Portland OMSI ET	2/12/16	6/30/18
	Raleigh	2/27/16	6/30/18
	San Jose Tech	2/12/16	7/31/18
	Sinsheim	3/4/16	6/30/18
	Sudbury	2/12/16	3/30/19
	Valencia Spn	10/7/16	9/30/18
	Vancouver TWS	2/12/16	6/30/18
	Yellowstone	5/1/16	2/11/19
OOBP	**Al Khobar**	**8/15/18**	**8/30/19**
	Atlanta FMNH	**8/3/18**	**8/30/19**
	Boston NEA	**3/20/18**	**3/31/19**
	Charlotte DP	**6/1/18**	**6/30/19**
	Chattanooga TA	**3/1/18**	**3/31/19**
	Chicago MSI	**3/16/18**	**3/31/19**
	Davenport Put	**3/16/18**	**3/31/19**
	Des Moines	**5/1/18**	**6/25/18**
	Galveston	**5/1/18**	**5/31/19**
	Hague	**7/13/18**	**7/31/19**
	Houston MNS	**3/30/18**	**3/31/19**
	Jersey City	**6/25/18**	**6/30/19**
	Kuwait SCK	**8/20/18**	**5/31/19**
	Lehi	**3/16/18**	**3/31/19**
	London BFI Ode	**8/15/18**	**6/30/19**
	Louisville KSC	**8/15/18**	**6/15/19**
	Lubbock SS	**5/1/18**	**5/31/19**
	Lucerne	**6/1/18**	**6/30/19**
	Melbourne MV	**3/21/18**	**3/31/19**
	Milwaukee	**6/14/18**	**6/30/19**
	Montreal SC	**6/1/18**	**6/30/19**
	New Orleans	**3/30/18**	**3/31/19**
	Omaha Zoo	**3/30/18**	**3/31/19**
	Orlando SC	**4/16/18**	**4/30/19**
	Paris Geo	**6/20/18**	**12/31/18**
	Philadelphia FI	**5/1/18**	**5/1/19**
	Phoenix ASC	**5/4/18**	**5/31/19**
	Portland OMSI ET	**4/20/18**	**4/30/19**
	Richmond SMV	**6/1/18**	**6/30/19**
	San Diego RHF	**3/1/18**	**3/31/19**
	Seattle PSC 2	**4/20/11**	**4/30/19**
	Tijuana	**4/1/18**	**4/30/19**
	Toronto OSC	**6/15/18**	**6/30/19**
	Victoria DCI	**7/1/18**	**7/31/19**
	Yellowstone	**5/18/18**	**10/31/18**
Ozarks	Branson	9/93	12/18
Pandas	**Salt Lake City Clark**	**5/19/18**	**5/18/19**
Penguins	Al Khobar	6/21/17	6/20/18
	Bogota Mal	**6/17/17**	**7/8/18**
	Milwaukee	10/23/17	6/20/19
Pulse	**Vancouver TWS**	**7/1/17**	**6/30/19**
Rescue	McMinnville	6/1/12	
RME	Columbus COSI	7/10/07	6/30/18
	Dearborn THF		9/1/18
	Lucerne		9/1/18
	Quebec Cpx	7/14/17	7/14/18
	Seattle PSC 2		9/1/18
	Toronto OSC		9/1/18
	Vancouver TWS		9/1/18
	Victoria DCI		9/1/18
RobotsNG	Hampton VASC	6/20/15	6/19/18
	Philadelphia FI	10/1/16	
ROTB	Saint Augustine	10/3/15	12/31/18
SFLIS	Copenhagen TBP	2/9/17	2/9/19
	Dongguan STM	1/1/18	12/31/18
	Paris Geo	1/30/18	1/29/19
	Salt Lake City Clark	2/16/18	2/15/19
	Seattle PSC 2	9/5/17	9/4/18
	Taichung NMNS	7/1/17	6/30/18
	Victoria DCI	9/22/17	9/21/18
SOE	**Chicago MSI**	**5/25/18**	**5/25/19**
	Copenhagen TBP	**7/15/18**	**7/15/19**
SOG	Baton Rouge LASM	1/1/18	12/31/18
SpaceNex	Calgary TS	1/1/17	12/31/18
	Hangzhou LCSTM	7/1/17	6/30/18
	Lehi	6/30/17	6/30/18
	Singapore SC	**6/1/18**	**6/1/19**
SpacJunk	Davenport Put	5/3/13	8/31/18
	Hutchinson	10/31/14	10/31/18
TA	Branson	7/19/17	7/19/18
	Chicago MSI	**5/31/18**	**5/31/19**
	Davenport Put	**7/1/14**	**6/30/19**
	Fort Worth	3/1/17	1/1/19
	Louisville KSC	**2/1/16**	**7/31/19**
	Portland OMSI ET	1/26/18	1/31/19
TinyGian	Atlanta FMNH	9/30/17	9/30/18
	Bradford	9/1/16	9/29/18
	Cleveland	12/26/17	9/30/18
	Columbus COSI	10/11/17	10/31/18
	Davenport Put	**9/25/15**	**6/30/19**
	Gatineau	**12/23/16**	**3/31/19**
	Harrisburg	2/1/18	2/28/19
	Houston MNS	1/12/15	6/30/18
	Kuwait SCK	**9/1/17**	**9/30/18**
	Louisville KSC	9/21/17	9/30/18
	Melbourne MV	9/22/17	9/30/18
	Montreal SC	9/18/17	9/30/18
	Pittsburgh CSC	11/15/17	11/30/18
	Poitiers Imax	4/1/16	4/30/19
	Singapore DC	**6/1/15**	**9/30/18**
	Sioux Falls	7/1/17	6/30/19
	Sudbury	**6/24/16**	**5/31/19**
	Tallahassee CLC	**1/6/16**	**7/31/19**
TLR	Louisville KSC	2/1/16	6/30/18
	Sacramento Imx	5/20/16	6/30/19
	Sioux Falls	7/1/17	6/30/19
TO FLY	Washington NASM	7/1/76	12/31/18
ToFly	Rochester MSC	7/1/16	6/30/18
	Washington NASM	3/7/16	12/31/18
TOTIA	**Atlanta FMNH**	**6/15/17**	**6/30/19**
	Davenport Put	**2/1/15**	**6/30/19**
	Hutchinson	**7/1/17**	**12/31/19**
	Louisville KSC	**6/30/18**	**7/31/19**
	Melbourne MV	9/22/17	9/30/18
	Milwaukee	**6/14/18**	**6/30/19**
	New Orleans	7/1/17	6/30/19

Film	Theater	Open	Close
	San Diego NHM	**1/3/18**	**3/31/19**
	Vancouver TWS	**7/1/17**	**6/30/19**
TTA	Glasgow	4/1/15	4/10/19
	Moscow Kin	11/1/16	12/31/18
	Prague CC	12/8/17	12/1/18
TurtOdys	**Lehi**	**7/13/18**	**7/12/19**
	Virginia Beach AMSC	**6/30/18**	**12/31/18**
WATE	Katoomba	6/1/97	
Wild Ocean	Davenport Put	2/1/15	6/30/18
	New Orleans	7/1/17	6/30/19
WildAfri	**Al Khobar**	**4/15/16**	**9/15/18**
	Apple Valley Imx	2/1/16	6/30/19
	Charlotte DP	**7/14/18**	**7/31/19**
	Davenport Put	8/20/17	9/30/18
	Edmonton TWS	10/28/16	10/31/18
	Houston MNS	6/1/16	6/30/19

Film	Theater	Open	Close
	Las Palmas	**7/15/18**	**7/31/19**
	Lucerne	9/21/17	9/30/18
	Melbourne MV	1/4/18	1/31/19
	Peoria RM	8/10/17	8/30/18
	Phoenix ASC	**3/2/18**	**3/31/19**
	Portland OMSI ET	1/26/18	1/31/19
	Richmond SMV	2/1/17	
	Sioux Falls	8/1/17	8/30/18
	Tallahassee CLC	5/15/16	6/30/19
WildOcea	**Davenport Put**	**2/1/15**	**6/30/18**
	New Orleans	**7/1/17**	**6/30/19**
WM	Kuwait SCK	9/1/17	8/31/18
WOTA	**Charlotte DP**	**2/18/18**	**2/28/19**
	Gatineau	**3/15/18**	**3/31/19**
	Saint Félicien	**4/1/18**	**11/30/19**
	Vancouver TWS	**7/1/17**	**6/30/19**

Film	Theater	Open	Close
WTTR3D	**Galveston**	**5/1/18**	**9/30/18**
	Houston MNS	**4/1/18**	**5/31/19**
WWDPP3D	**Bradford**	**9/16/15**	**9/30/19**
	Edmonton TWS	**5/1/15**	**5/31/19**
	Erie	9/15/16	12/15/19
	Harrisburg	6/1/17	6/30/18
	Melbourne MV	9/22/17	9/30/18
	Milwaukee	2/1/16	6/30/18
	New Orleans	**6/22/18**	**12/31/18**
	Peoria RM	**6/30/18**	**6/30/19**
	Portland OMSI ET	1/26/18	1/31/19
	Tallahassee CLC	**4/19/16**	**7/31/19**
	Valencia Spn	**7/1/16**	**3/31/19**

Summer 2018 by Theater

Theater	Film	Open	Close
Aguascalientes	**MOC**	**4/1/18**	**9/30/18**
Al Khobar	**OOBP**	**8/15/18**	**8/30/19**
	Penguins	6/21/17	6/20/18
	WildAfri	**4/15/16**	**9/15/18**
Alamogordo	**MOC**	**3/31/18**	**3/31/19**
Albuquerque NMMNH	HumpbWha	12/1/17	11/30/18
	NPA	4/2/18	4/1/19
Apple Valley Imx	WildAfri	2/1/16	6/30/19
Athens Eug	AsterME	3/30/17	9/30/18
	JTS	11/29/17	12/31/18
Atlanta FMNH	BackWild	3/23/18	9/30/18
	EarthFli	**6/21/18**	**6/30/19**
	IncrPred	9/30/17	9/30/18
	MA	2/9/18	2/8/19
	OOBP	**8/3/18**	**8/30/19**
	TinyGian	9/30/17	9/30/18
	TOTIA	**6/15/17**	**6/30/19**
Austin TSHM	ConqOTS	3/1/18	2/28/19
	DreamBig	10/1/17	8/31/18
	FOTB	10/1/16	12/31/18
Baltimore MSC	DreamBig	2/17/17	6/30/19
Baton Rouge LASM	DreamBig	6/30/17	6/29/18
	L&C	11/3/15	11/2/18
	Mummies	3/1/17	3/31/19
	SOG	1/1/18	12/31/18
Beijing 3D CSTM	AmazAdve	2/6/18	2/15/19
Beijing Dome CSTM	Greece	1/15/18	1/14/19
Berlin CS	G3DNW	4/20/14	10/19/18
Birmingham AL	BackWild	3/23/18	9/30/18
Bogota Mal	**Penguins**	**6/17/17**	**7/8/18**
Boston MOS	AmazAdve	4/14/07	6/30/18
	DreamBig	10/6/17	10/5/18
Boston NEA	**GWS**	**5/31/13**	**6/30/19**
	OOBP	**3/20/18**	**3/31/19**
Bradford	DreamBig	1/1/18	12/31/19
	TinyGian	9/1/16	9/29/18
	WWDPP3D	**9/16/15**	**9/30/19**
Branson	NPA	3/18/16	12/31/18
	Ozarks	9/93	12/18
	TA	7/19/17	7/19/18
Calgary TS	Bugs	9/28/15	9/28/18
	SpaceNex	1/1/17	12/31/18
Carnival Vista	NPA	4/1/18	10/1/18
Chandigarh	NPA	9/5/16	6/30/18
Chantilly	DreamBig	2/17/17	2/16/20
	FightPil	12/10/04	
Charlotte DP	**AmazAdve**	**5/1/17**	**6/30/19**
	DreamBig	8/26/17	9/1/18
	GlobSoun	11/1/17	11/1/19
	OOBP	**6/1/18**	**6/30/19**
	WildAfri	**7/14/18**	**7/31/19**
	WOTA	**2/18/18**	**2/28/19**
Chattanooga TA	BackWild	3/16/18	3/15/19
	JMCSO	1/31/18	1/31/19
	OOBP	**3/1/18**	**3/31/19**
Chicago MSI	**AmazAdve**	**5/26/17**	**6/30/19**
	OOBP	**3/16/18**	**3/31/19**
	SOE	**5/25/18**	**5/25/19**
	TA	**5/31/18**	**5/31/19**
Cleveland	**AmazAdve**	**1/9/18**	**6/30/19**
	AMJ	3/23/18	3/22/19
	DreamBig	3/17/17	2/18/19
	NPA	7/1/17	6/30/18
	TinyGian	12/26/17	9/30/18
Columbus COSI	**AmazAdve**	**1/10/18**	**6/30/19**
	AMJ	5/25/18	5/24/19
	BackWild	5/24/18	11/24/18
	Bugs	**9/15/14**	**6/30/19**
	D-Day	3/9/18	3/9/19
	ExtrWeat	9/1/17	9/1/18

Theater	Film	Open	Close
	FOTB	**9/1/14**	**6/30/19**
	JTTSP	11/26/16	3/8/19
	MOC	**4/1/17**	**3/31/19**
	NPA	3/8/18	3/8/19
	RME	7/10/07	6/30/18
	TinyGian	10/11/17	10/31/18
Columbus GA NIM	ACGOTS	5/26/17	6/17/18
	D-Day	1/31/18	1/31/19
	JTS	12/4/15	4/30/19
Copenhagen TBP	JTTSP	6/15/17	12/16/18
	SFLIS	2/9/17	2/9/19
	SOE	**7/15/18**	**7/15/19**
Corpus Christi Lex	ACGOTS	6/17/16	
	FightPil	5/12/12	
Daqing STM	AmazAdve	2/16/18	2/15/19
	NPA	1/1/18	12/31/18
Davenport Put	D-Day	9/10/17	9/10/18
	DinoAliv	2/1/15	6/30/18
	FOTB	**2/15/13**	**6/30/19**
	G3DNW	10/17/14	10/20/18
	HidUniv	10/1/17	10/31/18
	LastReef	**7/1/15**	**6/30/19**
	Mummies	2/1/15	6/30/18
	OOBP	**3/16/18**	**3/31/19**
	SpacJunk	5/3/13	8/31/18
	TA	**7/1/14**	**6/30/19**
	TinyGian	**9/25/15**	**6/30/19**
	TOTIA	**2/1/15**	**6/30/19**
	Wild Ocean	2/1/15	6/30/18
	WildAfri	8/20/17	9/30/18
	WildOcea	**2/1/15**	**6/30/18**
Dayton	ACGOTS	6/17/16	12/31/18
	D-Day	5/26/17	12/31/18
	FightPil	3/1/13	
	JTS	3/6/15	12/31/18
Dearborn THF	**AmazAdve**	**3/2/18**	**2/28/19**
	AMJ	2/16/18	2/15/19
	BackWild	8/1/18	7/31/19
	D-Day	2/27/17	2/28/19
	DreamBig	2/17/17	8/25/18
	FOTB	2/8/17	12/31/18
	RME		9/1/18
Denver MNS	AMJ	2/16/18	2/15/19
	ConqOTS	9/1/17	8/30/18
Des Moines	**D-Day**	**12/9/16**	**6/25/18**
	DinoAliv	**9/1/17**	**6/25/18**
	DreamBig	**2/24/17**	**6/25/18**
	GlobSoun	**10/1/16**	**6/25/18**
	OOBP	**5/1/18**	**6/25/18**
Dongguan STM	SFLIS	1/1/18	12/31/18
Edmonton TWS	**AmazAdve**	**1/19/18**	**6/30/19**
	Bugs	**6/30/18**	**6/30/19**
	D-Day	3/1/18	12/31/18
	ExtrWeat	6/2/17	6/1/18
	FOTB	**12/26/13**	**6/30/19**
	GlobSoun	10/1/16	10/1/18
	IncrPred	10/6/17	10/31/18
	JTM	**12/26/13**	**6/30/19**
	MOC	**1/27/17**	**12/31/18**
	NPA	2/12/16	6/20/18
	WildAfri	10/28/16	10/31/18
	WWDPP3D	**5/1/15**	**5/31/19**
Erie	ACGOTS	10/1/17	10/31/18
	AmazAdve	**6/30/18**	**12/31/18**
	BackWild	**8/4/18**	**2/23/19**
	EarthFli	**4/1/18**	**3/31/19**
	WWDPP3D	9/15/16	12/15/19
Fort Lauderdale	BackWild	6/1/18	5/31/20
	DreamBig	2/17/17	2/17/19
	IncrPred	9/29/17	9/29/18

Theater	Film	Open	Close
Fort Worth	AMJ	2/16/18	2/15/19
	DinoAliv	**7/15/16**	**9/23/18**
	Dolphins	5/28/16	6/30/18
	DreamBig	2/17/17	6/30/18
	FOTB	1/1/18	6/30/18
	NPA	2/12/16	6/30/18
	TA	3/1/17	1/1/19
Galveston	AMJ	3/1/18	2/18/19
	BackWild	**8/21/18**	**2/28/19**
	DreamBig	9/2/17	8/25/18
	GWS	**6/28/14**	**9/30/18**
	IncrPred	**11/1/17**	**8/31/18**
	OOBP	**5/1/18**	**5/31/19**
	WTTR3D	**5/1/18**	**9/30/18**
Garden City	AsterME	5/19/17	6/18/18
	CRA	11/1/17	12/31/18
	DreamBig	12/1/17	11/30/18
	JTS	7/1/16	6/30/18
Gatineau	AmazAdve	12/16/17	12/15/18
	BackWild	**6/1/18**	**5/31/19**
	D-Day	9/1/15	3/31/19
	FOTB	**10/5/12**	**6/30/19**
	GWS	**10/7/16**	**3/31/20**
	MOC	1/10/18	1/31/19
	MOTUW	1/15/16	6/30/18
	TinyGian	**12/23/16**	**3/31/19**
	WOTA	**3/15/18**	**3/31/19**
Glasgow	HidUniv		8/28/18
	TTA	4/1/15	4/10/19
Grand Canyon DCI	GC	11/1/99	12/18
	NPA	3/16/18	3/8/19
Grand Rapids Cel	DreamBig	7/15/17	7/14/18
Guangzhou GSC	MA	12/1/17	11/30/18
	NPA	7/27/17	7/26/18
Guayaquil	AmazAdve	4/16/18	2/28/19
	DreamBig	4/16/18	4/15/19
Hague	D-Day	7/1/17	6/30/18
	GWS	**4/1/18**	**4/30/19**
	JIAC	7/4/17	7/4/18
	JTM		**6/30/19**
	NPA	2/16/16	12/31/18
	OOBP	**7/13/18**	**7/31/19**
Hampton VASC	ACGOTS	11/10/17	11/9/18
	AmazAdve	3/31/18	3/30/19
	DreamBig	2/17/17	2/17/19
	Hurrican	**6/15/17**	**6/14/19**
	JTS	2/21/15	2/20/19
	NPA	4/29/16	4/29/19
	RobotsNG	6/20/15	6/19/18
Hangzhou LCSTM	MA	12/1/17	11/30/18
	SpaceNex	7/1/17	6/30/18
Harrisburg	DIA	1/1/16	12/31/18
	DreamBig	2/18/17	2/18/19
	FOTB	**2/2/14**	**6/30/19**
	GCA	11/1/14	6/30/18
	NPA	7/1/16	6/30/18
	TinyGian	2/1/18	2/28/19
	WWDPP3D	6/1/17	6/30/18
Hartberg	Amazon	3/25/15	12/31/18
	CRA	3/25/15	12/31/18
	Everest		12/31/18
	LivingSe	10/1/13	12/31/18
Hastings	ACGOTS	6/8/17	6/7/18
	AmazAdve	2/8/17	8/12/18
	D-Day	5/15/15	12/31/18
	DreamBig	10/19/17	10/18/18
	FOTB	**3/17/13**	**6/30/19**
	G3DNW	**2/10/15**	**6/10/19**
Hong Kong SM	AmazAdve	3/1/18	8/31/18
Houston MNS	AmazAdve	4/21/17	12/31/18

Theater	Film	Open	Close
	DinoAliv	7/1/17	6/30/19
	DreamBig	2/17/17	12/31/19
	FOTB	**10/4/12**	**9/30/18**
	Hurrican	1/8/18	10/31/18
	IncrPred	9/15/17	9/30/18
	OOBP	**3/30/18**	**3/31/19**
	TinyGian	1/12/15	6/30/18
	WildAfri	6/1/16	6/30/19
	WTTR3D	**4/1/18**	**5/31/19**
Huntsville USSRC	DreamBig	2/17/17	8/28/18
	FightPil	7/1/13	
	ISR	**5/5/18**	**4/30/19**
Hutchinson	ACGOTS	5/29/17	11/30/18
	AirRacer	1/19/18	1/31/19
	AMJ	2/23/18	8/22/18
	D-Day	12/31/17	1/31/20
	GWS	**7/1/17**	**12/31/19**
	JTS	2/20/15	7/2/18
	Kenya	5/30/15	6/30/19
	LITAOA	5/1/15	6/18
	SpacJunk	10/31/14	10/31/18
	TOTIA	**7/1/17**	**12/31/19**
Indianapolis Imx	**AmazAdve**	**9/8/17**	**6/7/19**
	Hurrican	2/9/18	2/8/19
	JTS	8/31/18	8/30/19
	NPA	2/12/16	12/31/18
Jersey City	**BackWild**	**8/4/18**	**8/3/19**
	MOC	**11/1/17**	**12/31/18**
	NPA	2/12/16	6/24/19
	OOBP	**6/25/18**	**6/30/19**
Kansas City Sci	**DinoAliv**	**7/3/18**	**7/31/19**
	Mummies	6/20/17	6/20/18
Katoomba	WATE	6/1/97	
Katowice CC	G3DNW	6/18/14	9/19/18
Keelung NMMST	NPA	7/1/17	6/30/18
Krakow CC	G3DNW	6/18/14	9/19/18
KSC 1	JTS	2/27/15	
Kuwait SCK	AmazAdve	6/14/18	12/31/18
	AMMM	2/11/18	8/11/18
	Hurrican	4/19/18	10/18/18
	OOBP	**8/20/18**	**5/31/19**
	TinyGian	**9/1/17**	**9/30/18**
	WM	9/1/17	8/31/18
Las Palmas	**WildAfri**	**7/15/18**	**7/31/19**
Lehi	**BackWild**	**5/24/18**	**5/24/19**
	IncrPred	9/29/17	9/30/18
	OOBP	**3/16/18**	**3/31/19**
	SpaceNex	6/30/17	6/30/18
	TurtOdys	**7/13/18**	**7/12/19**
Lodz CC	Bugs	8/24/15	8/24/18
	G3DNW	6/18/14	9/19/18
London BFI Ode	AMMM	9/1/17	8/30/18
	OOBP	**8/15/18**	**6/30/19**
London SM	Bugs	10/22/16	7/31/18
	DreamBig	9/4/17	8/31/19
Los Angeles CSC	AmazAdve	10/11/17	10/10/18
	JTS	10/29/15	9/3/18
Louisville KSC	BackWild	3/23/18	3/22/19
	DreamBig	2/17/17	9/1/18
	FON	6/18/15	7/2/18
	FOTB	**9/30/12**	**6/30/19**
	G3DNW	6/18/15	6/30/18
	Jerusale	1/20/14	7/2/18
	JTS	4/3/15	6/30/18
	JTTSP	6/30/17	6/29/18
	LastReef	**2/8/14**	**6/30/19**
	OOBP	**8/15/18**	**6/15/19**
	TA	**2/1/16**	**7/31/19**
	TinyGian	9/21/17	9/30/18
	TLR	2/1/16	6/30/18
	TOTIA	**6/30/18**	**7/31/19**
Lubbock SS	DreamBig	2/2/18	2/1/19
	MOC	10/1/17	10/31/18
	OOBP	**5/1/18**	**5/31/19**
Lucerne	Hurrican	3/16/17	6/15/18
	OOBP	**6/1/18**	**6/30/19**
	RME		9/1/18
	WildAfri	9/21/17	9/30/18
Lucknow	Greece	12/1/17	11/30/18
McMinnville	FightPil	3/23/12	
	Hurrican	3/1/17	8/31/18
	LOF	3/23/12	
	Rescue	6/1/12	
Melbourne MV	AmazAdve	9/15/17	9/13/18
	AMMM	7/11/16	
	MA	1/30/17	1/28/19
	Mummies	9/22/17	9/30/18
	OOBP	**3/21/18**	**3/31/19**
	TinyGian	9/22/17	9/30/18
	TOTIA	9/22/17	9/30/18
	WildAfri	1/4/18	1/31/19
	WWDPP3D	9/22/17	9/30/18
Memphis Pink	ACGOTS	5/7/16	6/22/18
	DreamBig	2/10/18	3/2/19
Mexicali	NPA	4/22/18	10/22/18
Mexico City Pap	AmazAdve	11/17/17	11/16/18
	AMJ	3/15/18	3/14/19
Milwaukee	AmazAdve	10/1/17	6/30/18
	DreamBig	7/10/17	7/9/18
	HumpbWha	2/1/18	1/30/19
	OOBP	**6/14/18**	**6/30/19**
	Penguins	10/23/17	6/20/19
	TOTIA	**6/14/18**	**6/30/19**
	WWDPP3D	2/1/16	6/30/18
Mobile	DreamBig	9/23/17	9/22/18
	GlobSoun	10/18/17	10/1/18
	NPA	5/26/18	5/25/19
Monterrey Pap	AMJ	3/15/18	9/15/18
	DreamBig	2/2/18	2/1/19
Montreal SC	AMJ	5/18/18	5/17/19
	IncrPred	6/23/17	6/30/18
	OOBP	**6/1/18**	**6/30/19**
	TinyGian	9/18/17	9/30/18
Moscow Kin	AMJ	4/15/18	4/14/19
	DreamBig	9/10/17	12/31/18
	G3DNW	10/6/14	8/31/18
	LastReef	**6/1/16**	**10/31/18**
	NPA	9/17/16	12/31/18
	TTA	11/1/16	12/31/18
Mumbai NSC	NPA	8/4/17	6/30/18
Nanchang JTSC	CRA		6/30/18
Nanjing YSTC	NPA	8/25/17	8/24/18
New Delhi ICC	ND		
New Orleans	HOTB	9/15/15	12/31/18
	OOBP	**3/30/18**	**3/31/19**
	TOTIA	7/1/17	6/30/19
	Wild Ocean	7/1/17	6/30/19
	WildOcea	**7/1/17**	**6/30/19**
	WWDPP3D	**6/22/18**	**12/31/18**
New York AMNH	AmazAdve	3/9/18	9/14/18
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk MA	AmazAdve	7/1/17	6/30/18
	BackWild	3/24/18	9/30/18
	DreamBig	2/17/17	6/22/18
	GWS	**7/1/18**	**9/3/18**
Nuremberg	HumpbWha		12/31/18
	NPA	3/10/16	6/30/18
Omaha Zoo	**OOBP**	**3/30/18**	**3/31/19**
Orlando SC	AmazAdve	2/24/18	2/23/19
	AOTE	11/1/17	10/31/18
	DreamBig	2/17/17	8/16/18
	EarthFli	**4/1/18**	**4/30/19**
	G3DNW	7/5/14	1/4/19
	JMCSO	7/1/17	6/30/18
	Kenya	9/1/17	8/31/18
	NPA	2/12/16	11/17/18
	OOBP	**4/16/18**	**4/30/19**
Paris Geo	AMJ	3/7/18	3/6/19
	OOBP	**6/20/18**	**12/31/18**
	SFLIS	1/30/18	1/29/19
Parker	DreamBig	12/2/17	6/1/18
	HumpbWha	1/27/18	7/27/18
Pensacola NAM	ACGOTS	5/26/17	6/30/19
	D-Day	7/1/18	12/31/18
	DreamBig	3/1/17	6/30/18
	MOF	11/8/96	
Peoria RM	**AmazAdve**	**6/20/18**	**1/19/19**
	AMJ	2/16/18	2/15/19
	D-Day	4/2/15	10/31/18
	FOTB	**4/1/16**	**6/30/19**
	WildAfri	8/10/17	8/30/18
	WWDPP3D	**6/30/18**	**6/30/19**
Philadelphia FI	DreamBig	3/1/18	2/28/19
	G3DNW	9/6/16	12/31/18
	JMCSO	6/16/17	7/3/18
	MOC	9/30/17	9/30/18
	OOBP	**5/1/18**	**5/1/19**
	RobotsNG	10/1/16	
Phoenix ASC	**AmazAdve**	**8/16/18**	**2/15/19**
	AOTE	12/26/17	12/31/18
	FOTB	10/7/16	8/18/18
	JTTSP	6/16/17	6/15/18
	OOBP	**5/4/18**	**5/31/19**
	WildAfri	**3/2/18**	**3/31/19**
Pittsburgh CSC	**AmazAdve**	**11/17/17**	**6/30/19**
	BackWild	**8/31/18**	**6/30/19**
	DreamBig	11/17/17	12/31/18
	HumpbWha	6/17/16	12/31/18
	NPA	2/12/16	12/31/18
	TinyGian	11/15/17	11/30/18
Poitiers Imax	TinyGian	4/1/16	4/30/19
Port of Spain	FOTB	10/6/17	10/5/18
	Hurrican	**4/26/18**	**4/25/19**
	JMCSO	2/7/17	2/28/19
	JTM	10/6/17	10/5/18
Portland OMSI ET	AmazAdve	2/16/18	2/15/19
	AOTE	1/26/18	1/31/19
	DinoAliv	1/26/18	1/31/19
	FOTB	**1/7/14**	**6/30/19**
	GWS	1/26/18	1/31/19
	JMCSO	3/1/17	2/28/19
	JTS	3/20/15	3/21/19
	Mummies	1/26/18	1/31/19
	NPA	2/12/16	6/30/18
	OOBP	**4/20/18**	**4/30/19**
	TA	1/26/18	1/31/19
	WildAfri	1/26/18	1/31/19
	WWDPP3D	1/26/18	1/31/19
Poznan CC	G3DNW	6/18/14	9/19/18
Prague CC	**G3DNW**	**5/22/14**	**5/21/19**
	TTA	12/8/17	12/1/18
Quebec Cpx	RME	7/14/17	7/14/18
Raleigh	BackWild	6/4/18	6/3/19
	D-Day	5/23/14	2/1/19
	DreamBig	2/17/17	8/16/18
	FOTB	**10/19/17**	**6/30/19**
	JTS	6/16/17	6/15/18
	NPA	2/27/16	6/30/18
Regina	AmazAdve	2/16/18	2/15/19
	AMJ	5/11/18	5/12/19
Richmond SMV	AmazAdve	5/1/18	4/30/19
	FOTB	**5/1/13**	**6/30/19**
	GCA	6/1/16	7/31/19
	HumpbWha	3/14/15	7/31/19
	OOBP	**6/1/18**	**6/30/19**
	WildAfri	2/1/17	
Rochester MSC	Dolphins	12/1/17	12/31/18
	ToFly	7/1/16	6/30/18
Sacramento Imx	**AmazAdve**	**9/8/17**	**6/30/19**
	FOTB	**8/13/13**	**5/31/19**
	GWS	2/20/15	6/30/19
	LastReef	**5/20/16**	**6/30/19**
	Mummies	1/1/17	6/30/19
	TLR	5/20/16	6/30/19
Saint Augustine	AMMM	8/19/17	8/18/18
	FOTB	**1/18/13**	**6/30/19**
	Gruffalo	1/1/15	12/31/18
	GruffChi	2/1/15	12/31/18
	ROTB	10/3/15	12/31/18
Saint Félicien	**AOTE**	**4/1/18**	**11/30/19**
	WOTA	**4/1/18**	**11/30/19**
Saint Paul SMM	DreamBig	3/2/18	12/31/18
	JTTSP	5/5/17	6/1/18
Salt Lake City Clark	ACGOTS	6/15/17	6/7/18
	AmazAdve	4/15/17	6/8/18
	ConqOTS	4/7/18	4/6/19
	DreamBig	9/1/17	8/24/18
	FOTB	2/8/13	6/30/18
	GBR3D	**7/21/18**	**7/20/19**
	Pandas	**5/19/18**	**5/18/19**
	SFLIS	2/16/18	2/15/19
San Diego MV AMC	ACGOTS	11/10/17	11/9/18
San Diego NHM	BackWild	8/1/18	2/28/19
	IncrPred	9/1/17	8/31/18
	TOTIA	**1/3/18**	**3/31/19**
San Diego RHF	**Bugs**	**7/1/14**	**6/30/19**
	DreamBig	3/10/17	4/1/19
	FOTB	**10/12/12**	**6/30/19**
	OOBP	**3/1/18**	**3/31/19**
San Jose Tech	AMJ	2/17/18	2/16/19
	DreamBig	2/17/17	8/24/18
	GWS	**10/1/17**	**7/1/18**
	JTS	4/30/16	6/30/18
	NPA	2/12/16	7/31/18
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 2	**AmazAdve**	**11/10/17**	
	D-Day	3/29/14	6/30/19
	DreamBig	2/17/17	2/16/19
	FOTB		6/30/18
	OOBP	**4/20/11**	**4/30/19**
	RME		9/1/18
	SFLIS	9/5/17	9/4/18
Shanghai 3D STM	**AmazAdve**	**8/1/18**	**8/1/19**
	DreamBig	9/19/17	9/18/18
	MA	12/1/17	11/30/18
Shijiazhuang HST	Alaska	1/1/17	1/1/19
Singapore DC	**TinyGian**	**6/1/15**	**9/30/18**
Singapore SC	**SpaceNex**	**6/1/18**	**6/1/19**
Sinsheim	NPA	3/4/16	6/30/18
Sioux Falls	**AmazAdve**	**12/2/17**	**6/30/19**
	DreamBig	6/2/17	6/2/18
	IncrPred	12/22/16	6/30/18
	ISR	**5/4/18**	**4/30/19**
	LastReef	**1/30/15**	**6/30/19**
	MOC	1/25/18	1/31/19
	TinyGian	7/1/17	6/30/19
	TLR	7/1/17	6/30/19
	WildAfri	8/1/17	8/30/18
Speyer Dome	Dolphins	6/1/00	6/30/18
	MOF	12/1/97	12/31/18
Stockholm	Animalop	10/1/17	10/1/19
	DinoAliv	6/1/17	6/1/18
	DreamBig	3/15/18	3/15/19
	JTTSP		6/30/18
Sudbury	AmazAdve	10/6/17	10/5/18
	D-Day	5/30/16	6/30/18
	DreamBig	2/17/17	6/30/19
	JMCSO	3/11/17	6/30/18
	MOC	9/7/17	9/30/18
	NPA	2/12/16	3/30/19

Theater	Film	Open	Close
	TinyGian	**6/24/16**	**5/31/19**
Taichung NMNS	SFLIS	7/1/17	6/30/18
Tallahassee CLC	**AmazAdve**	**4/28/17**	**6/30/19**
	AMJ	2/16/18	2/15/19
	FOTB	**1/18/13**	**6/30/19**
	MA	7/14/17	7/13/18
	TinyGian	**1/6/16**	**7/31/19**
	WildAfri	5/15/16	6/30/19
	WWDPP3D	**4/19/16**	**7/31/19**
Thessaloniki	DreamBig	10/28/17	10/27/18
Tijuana	AMJ	3/1/18	2/28/19
	OOBP	**4/1/18**	**4/30/19**
Toronto OP	ACGOTS	6/1/18	6/1/19
Toronto OSC	AmazAdve	10/6/17	9/30/18
	CRA	2/24/18	2/23/19
	DreamBig	2/17/17	8/16/18
	OOBP	**6/15/18**	**6/30/19**
	RME		9/1/18
Valencia Spn	JMCSO	4/1/17	9/30/18
	NPA	10/7/16	9/30/18
	WWDPP3D	**7/1/16**	**3/31/19**
Vancouver TWS	AmazAdve	12/22/17	12/21/18
	AMJ	3/17/18	3/16/19
	Bugs	3/11/06	6/30/18
	GlobSoun	10/1/16	10/1/18
	HumanBod	7/1/16	6/30/18
	Mummies	**7/1/17**	**6/30/19**
	NPA	2/12/16	6/30/18
	Pulse	**7/1/17**	**6/30/19**
	RME		9/1/18
	TOTIA	**7/1/17**	**6/30/19**
	WOTA	**7/1/17**	**6/30/19**
Victoria DCI	**AmazAdve**	**4/14/17**	**6/30/19**
	AMJ	3/9/18	3/8/19
	D-Day	7/1/17	7/1/18
	FOTB	**4/5/13**	**6/30/19**
	G3DNW	9/4/15	6/30/18
	Hurrican	2/1/18	1/31/19
	OOBP	**7/1/18**	**7/31/19**
	RME		9/1/18
	SFLIS	9/22/17	9/21/18
Virginia Beach AMSC	AmazAdve	5/27/17	6/30/18
	BackWild	**6/30/18**	**12/31/18**
	G3DNW	**5/28/16**	**12/31/18**
	TurtOdys	**6/30/18**	**12/31/18**
Warsaw CC	G3DNW	6/18/14	9/19/18
Washington NASM	ACGOTS	5/26/17	5/25/19
	AmazAdve	**4/21/18**	**12/31/18**
	D-Day	5/23/17	5/22/19
	DreamBig	2/17/17	2/16/20
	JTS	3/6/15	
	TO FLY	7/1/76	12/31/18
	ToFly	3/7/16	12/31/18
Wroclaw CC	G3DNW	10/4/17	9/19/18
Yellowstone	**IncrPred**	**5/18/18**	**10/31/18**
	NPA	5/1/16	2/11/19
	OOBP	**5/18/18**	**10/31/18**

Key to Film Abbreviations

Film	Title	Year	Dist	
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	K2
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	K2
Alaska	Alaska: Spirit of the Wild	1997		K2
AmazAdve	Amazon Adventure	2017	3D	SKF
Amazon	Amazon	1997		MFF
AMJ	America's Musical Journey	2018	3D	MFF
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D	SER
Animalop	Animalopolis	2008	3D	K2
AOTE	Antarctica 3D: On the Edge	2014	3D	GSF
AsterME	Asteroid: Mission Extreme	2016	3D	CPD
BackWild	Backyard Wilderness	2018	3D	SKF
Bugs	Bugs!	2003	3D	SKF
ConqOTS	Conquest of the Skies	2017	3D	SER
CRA	Coral Reef Adventure	2003		MFF
D-Day	D-Day: Normandy 1944	2014	3D	K2
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DreamBig	Dream Big: Engineering Our World	2017	3D	MFF
EarthFli	Earthflight	2017	3D	GSF
Everest	Everest	1998		MFF
ExtrWeat	Extreme Weather	2016	3D	CPD
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GBR3D	Great Barrier Reef	2018	3D	MFF
GC	Grand Canyon: The Hidden Secrets	1985		K2
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D	FIC
Greece	Greece: Secrets of the Past	2006		MFF
Gruffalo	Gruffalo, The	2014	3D	B&D
GruffChi	Gruffalo's Child	2015	3D	B&D
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		K2
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
HumpbWha	Humpback Whales	2015	3D	MFF
Hurrican	Hurricane	2017	3D	nWP
IncrPred	Incredible Predators	2016	3D	GSF
ISR	In Saturn's Rings	2018		B&D
Jerusale	Jerusalem	2013	3D	CPD
JIAC	Journey into Amazing Caves	2001		MFF
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED
JTM	Journey to Mecca	2009		SKF
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		CPD
LastReef	Last Reef, The	2012	3D	GSF
LITAOA	Living in the Age of Airplanes	2015		CPD
LivingSe	Living Sea, The	1995		MFF
LOF	Legends of Flight	2010	3D	K2
MA	Museum Alive 3D	2016	3D	SER
MOC	Mysteries of China	2016	3D	GSF
MOF	Magic of Flight, The	1997		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	CPD
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		K2
NPA	National Parks Adventure	2016	3D	MFF
OOBP	Oceans: Our Blue Planet	2018	3D	GSF
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Pandas	Pandas	2018	3D	IMAX
Penguins	Penguins 3D	2013	3D	nWP
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rescue	Rescue 3D	2011	3D	K2
RME	Rocky Mountain Express	2011		SLC
RobotsNG	Robots	2015	3D	CPD
ROTB	Room on the Broom	2015	3D	B&D
SFLIS	Search for Life In Space 3D, The	2016	3D	MFF
SOE	Story of Earth, The	2018	3D	DMD
SOG	Secrets of Gravity, The	2017	3D	B&D
SpaceNex	Space Next 3D	2015	3D	B&D
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
TurtOdys	Turtle Odyssey	2018	3D	SKF
WATE	Wild Australia: The Edge	1997		MSI
WildAfri	Wild Africa 3D	2015	3D	GSF
WildOcea	Wild Ocean	2008	3D	GSF
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF

Summer 2018 Bookings Count

#	Film	#	Film	#	Film	#	Film
48	DreamBig	7	SFLIS	2	HidUniv	1	HCBTD
43	AmazAdve	6	HumpbWha	2	ISR	1	HOTB
35	OOBP	6	JTTSP	2	Kenya	1	HumanBod
33	NPA	6	MA	2	MOF	1	Jerusale
24	FOTB	6	TA	2	Niagara	1	JIAC
19	AMJ	5	FightPil	2	RobotsNG	1	L&C
18	D-Day	5	GlobSoun	2	SOE	1	LITAOA
18	TinyGian	5	LastReef	2	SpacJunk	1	LivingSe
17	BackWild	4	AMMM	2	ToFly	1	LOF
16	G3DNW	4	AOTE	2	TurtOdys	1	MOTUW
15	WildAfri	4	CRA	2	Wild Ocean	1	ND
14	JTS	4	SpaceNex	2	WildOcea	1	Ozarks
13	ACGOTS	4	WOTA	2	WTTR3D	1	Pandas
11	WWDPP3D	3	ConqOTS	1	AirRacer	1	Pulse
10	IncrPred	3	Dolphins	1	Alaska	1	Rescue
10	MOC	3	EarthFli	1	Amazon	1	ROTB
9	GWS	3	JTM	1	Animalop	1	SOG
9	TOTIA	3	Penguins	1	DIA	1	TO FLY
8	Hurrican	3	TLR	1	Everest	1	WATE
8	RME	3	TTA	1	FON	1	WM
7	Bugs	2	AsterME	1	GBR3D		
7	DinoAliv	2	ExtrWeat	1	GC		
7	JMCSO	2	GCA	1	Gruffalo		
7	Mummies	2	Greece	1	GruffChi		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UK
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Afterglow Studios
527 Marquette Ave. #2500
Minneapolis, MN 55402 USA
www.afterglowstudios.com

AMC Theatres
11500 Ash St.
Leawood, KS 66211-7804 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-508-0711
www.amctheatres.com/

Archipelago Films
1600 Spring Valley Rd
Ossining, NY 10562 USA
Tel: 914-271-2171
www.archipelagofilms.com

Arri Rental Group
13571 Vaughn Street, Building D
San Fernando, CA 91340 USA
www.arrirental.com/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UK
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
https://www.barco.com/en/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

California Science Center
700 Exposition Park Drive
Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
www.californiasciencecenter.org

Camera Division
7351 Fulton Ave.
North Hollywood, CA 91605 USA
Tel: 818-997-3802
https://thecameradivision.com

Camera Lucida Productions
89, rue Oberkampf
Paris, 75011 FRANCE
Tel: 33-1-49 29 51 90
www.cameralucida.fr/

Canadian Museum of History
100 Laurier Street
Gatineau, QC K1A 0M8 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
www.historymuseum.ca/visit/cineplus/

Canadian Society of Cinematographers
3007 Kingston Road, Suite 131
Toronto, ON M1M 1P1 CANADA
Tel: 416-266-0591
Fax: 416-266-3996
www.csc.ca

Canon USA
3400 W Olive Ave
Burbank, CA 91505 USA
Tel: 949-788-2296
https://www.usa.canon.com/internet/portal/us/home

Carl Zeiss AG
Planetarium Division
Carl-Zeiss-Promenade 10
Jena, 07745 GERMANY
Tel: +49 3641 642406
Fax: +49 3641 643023
www.zeiss.de/planetariums

Christie Digital Systems USA, Inc.
30211 Red Lure Place
Canyon Lake, CA 92587 USA
Tel: 818-426-6063

Cincinnati Museum Center
250 W. Court St. Ste 300E
Cincinnati, OH 45202-1095 USA
Tel: 513-287-7014
Fax: 513-287-7079
www.cincymuseum.org

Cinerama Theater
2100 4th Avenue
Seattle, WA 98121 USA
Tel: 206-448-6680
http://cinerama.com/

Cineworld Group PLC
Power Road Studios
114 Power Road, Chiswick
London, London UK
Tel: + 44 208 987 5000
www.cineworldplc.com/

Cosmic Picture
6000 3E Avenue
Montreal, QC H1Y 2X3 CANADA
Tel: 514-279-0046

Cosmic Picture Distribution **CPD**
15 Lee Road
Somers, NY 10589 USA

CVF Productions
PO Box 1548
Santa Monica, CA 90406 USA
Tel: 818-896-6303

D3D Cinema
516 Lincoln Ave
Collingswood, NJ 08108 USA
http://www.d3dcinema.com/
www.d3dcinema.com/

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

December Media Distribution
476 Bourke Street
Surry Hills, NSW 2010 AUSTRALIA
www.decembermedia.com.au

Definition Films
Building #125 The Entertainment Quarter
115 Lang Road
Sydney, AUSTRALIA
www.definitionfilms.com.au/

Digital Crossing Productions
14 Jerome Street
Toronto, ON M6P 1H7 CANADA
http://digitalcrossing.ca/

Eastman Kodak Company
1700 Dewey Avenue
Rochester, NY 14650-1922 USA
www.kodak.com

Elwha Films
720 N J St
Tacoma, WA 98403 USA

Ernst Leitz Wetzlar
8783 Beverly Blvd.
West Hollywood, CA 90048 USA
http://leitz-cine.com/

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Fleet Science Center
1875 El Prado
PO Box 33303
San Diego, CA 92101 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

FotoKem Industries, Inc.
2801 W. Alameda Ave.
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Foxfire Interactive Corporation **FIC**
500 East Washington St, Suite 30
North Attleboro, MA 02760 USA
Tel: 508-699-6650
Fax: 508-699-6651
www.foxfireinteractive.com

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Golden Gate 3D
300 California Avenue
Building Two, Treasure Island
San Francisco, CA 94130 USA
Tel: 415-779-4433
http://gg3d.com/

Grand Schema
New York, NY USA

Great Lakes Science Center
601 Erieside Ave.
Cleveland, OH 44114 USA
Tel: 216-696-2844
Fax: 216-736-7905
www.glsc.org

Gulf Coast Exploreum Science Center
65 Government Street
PO Box 1968
Mobile, AL 36602 USA
Tel: 251-208-6883
Fax: 251-208-6889
www.exploreum.net

HHMI Tangled Bank Studios
4000 Jones Bridge Road
Chevy Chase, MD 20815 USA
Tel: 301-215-8900
www.tangledbankstudios.org/

Houston Museum of Natural Science
5555 Hermann Park Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Victoria In the Royal BC Museum
675 Belleville Street
Victoria, BC V8W 1A1 CANADA
Tel: 250-953-4629
Fax: 250-480-4830
https://imaxvictoria.com/

Jackson Hole Wildlife Film Festival
240 S. Glenwood, Suite 112
PO Box 3940
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

McWane Science Center
200 19th Street
Birmingham, AL 35203-3116 USA
Tel: 205-714-8300
Fax: 205-714-8400
www.mcwane.org

Milbrand Cinema
24780 Highland Way
Los Gatos, CA 92033 USA
www.milbrandcinema.com

Moody Gardens
1 Hope Blvd.
Galveston, TX 77554 USA
Tel: 409-744-4673
www.moodygardens.com

Mount Sinai Project
, USA
http://mountsinaiproject.com/

Mousetrappe
111 W Verdugo Ave
Burbank, CA 91502 USA
Tel: 818-972-2525
https://www.mousetrappe.com/

Museum of Discovery and Science
401 SW Second St.
Fort Lauderdale, FL 33312 USA
Tel: 954-467-6637
Fax: 954-467-0046
www.mods.org

National Air and Space Museum
6th& Independence Ave. SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu/

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

Navy Pier IMAX at AMC
600 E. Grand Ave.
Chicago, IL 60611 USA
Tel: 312-595-0090
www.imax.com/chicago/

Directory, cont'd

nWave Pictures
4747 W Avenue L2
Quartz Hill, CA 93536 USA
Tel: 818-565-1010
Fax: 818-565-1161

Oceanic Research Group
PO Box 94
North Reading, MA 01864 USA
Tel: 978-664-9091
www.oceanicresearch.org

Ontario Science Centre
770 Don Mills Rd.
Toronto, ON M3C 1T3 CANADA
Tel: 416-429-4100
Fax: 416-696-3135
www.ontariosciencecentre.ca/

Ouragan Films
La Marie Louise, Route de Cazan
Pelissanne, 13330 FRANCE
Tel: +44-4 95 06 80 68
www.ouragan-lefilm.com

Panavision Inc.
6219 De Soto Avenue
Woodland Hills, CA 91367 USA
Tel: 818-316-1000
Fax: 818-316-1021
www.panavision.com

RED Studios
846 N. Cahuenga Blvd.
Los Angeles, CA 900387 USA
Tel: 323-463-0808
www.red.com

Regal Entertainment Group
101 East Blount Avenue
Knoxville, TN 37920 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Rochester Museum and Science Center
657 East Avenue
Rochester, NY 14607 USA
Tel: 585-271-4320
Fax: 585-271-6585
www.rmsc.org/

RPG Productions, Inc.
632 South Glenwood Place
Burbank, CA 91505 USA
Tel: 818-848-0240
Fax: 818-848-2846
www.rpgproductions.com/

Saint Thomas Productions
Village d'Entreprises Saint Henri
Rue Anne Gacon - Bat 301-302
Marseille, 13016 FRANCE
Tel: +33 4 95 068 068
www.saint-thomas.net/

Science Center of Iowa
401 West Martin Luther King Jr. Parkway
Des Moines, IA 50309 USA
Tel: 515-274-4138
Fax: 515-274-3404
www.sciowa.org

Science Museum of Minnesota
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science World at Telus World of Science
1455 Quebec St.
Vancouver, BC V6A 3Z7 CANADA
Tel: 604-443-7440
Fax: 604- 443-7430
https://www.scienceworld.ca/

Sean Casey Productions
Los Angeles, CA USA

Serengeti Entertainment **SER**
56 Gloucester Road, Suite 320
London, SW7 4UB UK
http://serengetientertainment.com

Shaftesbury Films
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.shaftesbury.org

Shot in the Dark Productions
63 Hill Top Lane
Rockledge, FL 32955 USA
Tel: 321-632-0133
Fax: 321-632-7448
www.1570films.com

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
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SHORTS

Iowa IMAX closed by storms

The Blank IMAX Dome Theater at the **Science Center of Iowa** in Des Moines has been closed since it suffered significant water damage from two storms in June. The 65-foot (20-meter) dome opened with an IMAX 15/70 film projector in 2005.

On Sunday, June 25, of this year, the Des Moines area was hit with a record storm that dumped three inches (75mm) of rain in 90 minutes. When staffers came into the theater the next morning, water was pouring down through the dome skin and onto the seats and floors. The projection booth was also hit, with water in the projector and damaging at least seven of the 30 prints in the theater's collection. (Other prints may have damage that can't be detected without closer examination.)

According to CEO **Curtis Simmons**, a flood clean-up company was on site the next day to dry out the theater with huge diesel-powered dessicators, and had made good progress at removing the standing water from the floors and humidity from the air. Things were looking relatively good.

Then on Saturday, June 30, a second storm hit and dropped seven more inches (180mm) of rain. The source of the leak had not yet been identified, so more water flooded into the theater. (The theater is in a cylindrical structure that is connected to, but separate from, the rest of the museum, which was not affected by the storms.) Simmons praised the theater staff, particularly chief projectionist, for their outstanding efforts during the crisis.

Since then, the defective storm drain on the theater's roof has been corrected ("sadly, an easy fix," says Simmons) and no more rainwater has entered, but the theater's seats, carpet, and portions of the walls will have to be replaced.

The museum is working with **Imax Corporation** to identify options for replacing the damaged projection system. It's not clear yet whether the dome screen can be cleaned or if it will have to be replaced or how much of the necessary work will be covered by insurance.

Simmons tells *LF Examiner* that the science center "wasn't planning to be an early adopter" of a new digital dome system, but "then the rains came." An ad-hoc committee has been formed to look at all the options and visit the **Great Lakes Science Center**, which has the **D3D/Christie** 6K digital dome system. and the **Tech Museum of Innovation** in San Jose, CA, when its IMAX laser dome system is operational later this year (*see item on page 5*). Simmons says the choice is not simply a question of image quality, but is a "bigger business decision" about how the theater can fit into the center's overall goals.

The center also has a 50-foot (15-meter) digital planetarium dome and another theater space that is used for live demonstrations. Programming in those spaces may be adapted to make up for the temporary loss of the IMAX Dome. However, there is no telling now when that theater will reopen or with what projection system.

Rochester drops 8/70 for Digistar 6

The **Strasenburgh Planetarium** at the **Rochester Museum and Science Center** in New York State has retired its 23-year-old Pioneer Linear Loop 8/70 film projector in anticipation of installing an **Evans & Sutherland** Digistar 6 fulldome system later this year. According to director **Steve Fentress**, the planetarium will close at the end of the summer for the renovation, which will coincide with its 50th anniversary.

The 8/70 projector was installed in the 65-foot (20-meter) dome theater by **Iwerks Entertainment** in early 1995, to augment its **Zeiss** Model VI planetarium instrument. The planetarium will reopen by the end of the year with the 4K E&S fulldome system featuring Christie projectors. Fentress says the Digistar 6 was selected on the basis of its "quality of customer experience, connectivity, and flexibility," and funded with a mixture of private and state grants.

When it reopens, the planetarium will offer a mix of "locally produced content, special events, and selected GS films."

GSCA's 2019 meetings

The **Giant Screen Cinema Association** has announced the locations of its 2019 meetings. The 2019 Film Expo will take place in Los Angeles on March 11–12, with the Filmmaker Symposium immediately following on March 13. The **AMC Universal CityWalk IMAX Theatre** and Universal City Hilton will host. The Film Expo will feature screenings of new films, films in production, and projects in development, while the Filmmaker Symposium will provide in-depth insight into the unique nature of the giant screen filmmaking industry, from development and preproduction all the way through distribution and marketing.

The association's 2019 International Conference and Trade Show will be held on September 10–12 in Victoria, BC, Canada, at the **IMAX Victoria in the Royal BC Museum** and the Fairmont Empress Hotel. Dome Day will follow on September 13 at **Science World at Telus World of Science**in Vancouver. The event will feature new films, films in production, projects in development, a trade show, professional development sessions, a technical session, and the GSCA Achievement Awards. For more information, visit giantscreencinema.com

GS films nominated at SMASH18

Three giant-screen films have been nominated for awards at SMASH18, the **Science Media Awards & Summit in the Hub**, a conference hosted by **Jackson Hole Wild** and **WGBH**, in Boston, Sept. 25–27. The films are nominated in the Engaging Young Scientists category, which is "awarded to the project that most effectively communicates science and engages audiences aged 6–12. "

The GS nominees are ***Amazon Adventure*** from **SK Films** and **HHMI Tangled Bank Studios**; ***Backyard Wilderness*** from **Arise Media**, **Archipelago Films**, and HHMI Tangled Bank Studios; and ***Dream Big: Engineering Our World*** from **MacGillivray Freeman Films**. A fourth, non-GS nominee is *Myth or Science: The Power of Poo* from Infield Fly Productions.